EMBODYING THE CANADIAN UNIVERSITY DANCE TRANSITION EXPERIENCE: A COLLECTIVE CASE STUDY

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Abstract

This collective case study explores the social, psychosocial and cognitive dimensions of dance majors' transition from multiple pre-university learning environments into their current Canadian university dance program. Three of Canada's largest university dance degree granting programs were chosen as field sites based on their relative size, urban location and common core curriculum of classical ballet. Delimited by the in-studio first-year experience of learning classical ballet, the study seeks to posit what stakeholders in dance and related fine and performing arts might learn from this 2011-12 cohort of Canadian dance majors in transition. The research project draws upon mainstream higher education (HE) dance and transition research to evolve a conceptual framework from which to examine this unique discipline-specific transition. The multiple disciplinary, conceptual and methodological optics address a number of notable research gaps in the HE transition and dance mainstream discourse including research on discipline-specific transitions. Furthermore the study seeks to evolve a discipline-specific language to discuss the dance major's transition experience.

The project employs a qualitative research paradigm and collective case study methodology. Multiple forms of data collection include: a demographic survey of the 117 dance majors at the three sites; a series of three in-depth interviews of participants at each site; two classroom observation sessions of participants' first-year university studio ballet technique class; field notes, reflective journaling, and an analysis of other documents in the form of school newspapers and university website information.

Based on a comparative analysis of the project's key findings including dance majors' demographic background, pre-and current university learning contexts and pre-and current university experience, a list of recommendations is offered to members of the dance education community invested in facilitating the dance transition process. The project's multi-disciplinary design, methodology, conceptual framework, and findings may also be relevant to researchers of other disciplines in which students transition from multiple, pre-university experiences such as music, theatre and/or sport.

Dedication

To William,

this is your Mommy's big "show and share,"

and to my husband Jeremy,

this is what your support helped me to create.

Acknowledgments

When I consider all the people who have been present throughout my doctoral journey I am reminded of the phrase that begins with, “It takes a village….” I have been fortunate to have had a village support me throughout my long doctoral experience. First I would like to extend my sincerest thanks to the members of my committee—Dr. Theresa Shanahan, Dr. Norma Sue Fisher-Stitt and Dr. Didi Khayatt. I thank you for your feedback, guidance and patience with me throughout this long process. You are three women whom I admire enormously and I have greatly appreciated the time, feedback and expertise that have challenged me to push the boundaries of this work.

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List of Abbreviations

BA	Bachelor of Arts
BFA	Bachelor of Fine Arts
HE	higher education
NSSE	National Survey of Student Engagement
PhD	Doctor of Philosophy
PSE	postsecondary education
MA	Master of Arts
YITS	Youth in Transition Survey

CHAPTER 1: Introduction

Background

Transitions are a necessary and natural part of life, but when educational transitions do not develop as part of an "ordered progression," student learning can be hindered to the point of retreating from the transition process entirely (Brady & Allingham, 2005, p. 102). Regardless of the type of transition experienced by an individual, the act of transitioning is not limited to one static moment in time, but rather is experienced, as in the case of higher education transitions, as a complex, multidimensional process punctuated with many social, cognitive, and non-cognitive adjustments (Yazedjian & Toews, 2006).

Brady and Allingham (2007) report that although for many first-year students the transition experience will be "relatively seamless," others will experience an array of academic and social challenges that can potentially "impair their ability to function successfully within the university setting" (p. 47). They identify such impairments as "transition anxiety," "a form of state anxiety … related to the transition of the first-year postsecondary experience" (p. 51). Transition anxiety can be caused by a lack of social support, receiving insufficient information beforehand about the realities of university life, and/or experiencing difficulties in a new university learning environment. In addition financial concerns, potential and actual separation anxiety from friends, family, parental expectations, and low self-esteem can exacerbate transition anxiety (Brady & Allingham, 2007). Therefore, navigating the journey from K-12 into higher education (HE) begins with mobilizing appropriate social support, as well as gaining access to realistic information about university life and the new teaching-learning environment students are about to enter. Once in attendance, students move through the transition process, as delineated by Tinto (1988) and Brady and Allingham (2005), in three distinct stages: separation, transition, and incorporation (as cited in Brady & Allingham, 2005, p. 101). Issues that can arise throughout the transition process include: academic difficulties, social isolation, and a sense of bewilderment (Tinto, 1997, p. 46). These issues may cause, or be further exacerbated by, both academic and social dimensions (Crosling, Thomas & Heagney, 2008). For example, during students' transition stage, issues related to retention such as

"academic engagement" are, according to Crosling et al., reflected in "students' attending classes, their active and interactive involvement with staff, fellow students and learning resources" (p. 3). Poor adjustment to these issues can result in an unsuccessful transition leading to early departure, and in extreme cases, suicide (Tinto, 1993).

Researcher's Perspective

As a dance educator with more than twenty years of combined teaching experience within the private dance studio sector and as a faculty member at an Ontario university dance program, I have become concerned with the way dance students transition into Canadian university dance programs. Not only have I witnessed many first-year entrants experience a rocky transition process (separation, transition, and incorporation) as delineated by Tinto (1993), but I too have experienced a HE dance transition as a former undergraduate in a large, urban, Canadian university dance program.

I can pin point the exact moment in time when such concerns for the dance majors' transition rose to my consciousness. I had just completed my Master's degree in dance and was transitioning from graduate student to faculty member at a large Canadian, urban university dance program. The first course I taught at the university was a first-year ballet class. It was September of 2001 and during our third ballet class together, the planes crashed into the World Trade Centre. The madness of 9/11 and its global aftermath became the emotionally charged backdrop to my students' transition from high school to university and my own transition from graduate student to university faculty member. This conjunction of events served as a catalyst for me, prompting an intense period of reflection that raised a host of questions about teaching and learning within the culture of dance, being a woman in dance in the academy, and the presence of dance at the university. More specifically, I began to question whether "embodied experiences[1]" of transition that I shared with my students were analogous to the general student

[1] I look to Wilson and Foglia's (2011) view of embodied cognition when I refer to an embodied experience of transition. They note that "cognition is embodied when it is deeply dependent upon features of the physical body of an agent, that is, when aspects of the agent's body beyond the brain play a significant causal or physically constitutive role in cognitive processing" (p.1).

population, or if dance majors experienced a transition unique to the culture of teaching and learning dance at the university.

Statement of Research Problem

As demand for postsecondary education (PSE) grows exponentially across Canada, government agencies and HE researchers have taken a keen interest in how students transition from high school to university. Current PSE research positions the transition into university as a multi-dimensional "adjustment" —fraught with stressors as students acclimatize themselves to "new personal and academic responsibilities" (Smith, Carmack, Titsworth, 2006, p. 83). Students must negotiate their "new roles or identities and experience heightened levels of independence in tandem with the on-going need for dependence on those around them" (p. 83). The research also reveals fissures in students' knowledge, skill sets, and management ability during their transition to PSE (Brady & Allingham, 2005; Roderick & Carusetta, 2006; Harmon, 2006; Kuh, 1995).

Fine and performing arts students are not immune to these challenges. The minimum requirement for acceptance into any Canadian postsecondary institution is a high school diploma. This applies to prospective dance majors as well; however, acceptance into a Canadian university dance program is based on students' high school grades *and* a dance audition, which showcases their dance skills. The bulk of the preparation for this audition occurs outside of students' academic high school curriculum and often outside the high school itself, in settings including private dance studios, professional training conservatories, performing arts high schools and/or within the K-12 curriculum as a minor optional subject or unit within physical education. Each of these pre-university educative dance spaces prioritizes different goals, values, and learning outcomes, some with very little pedagogical standardization or quality accountability. Dance majors must make the transition from these multiple, often disjointed approaches to dance instruction, to the very different university setting, complete with its focus on multi-disciplinary research (aesthetic theory, dance history, performance theory, and practice) and emphasis on developing two different types of communication skills: from the mind to the body in physical movement, and from thought to language in speech and writing. This ability to translate theoretical knowledge into an

embodied practice is not the core focus of high school education. The metacognitive skills (Flavel, 1979) needed to layer and translate theoretical knowledge into the embodied practice may compound the transitional challenge for dance majors, an issue not addressed in the current transition research on PSE students. This additional transitional challenge may have a far-reaching impact on student retention and completion of dance degrees.

Whether first-year university students in the fine and performing arts, especially in dance, are at a disadvantage in the transition process and the relevance of this possibility to a developing metacognitive understanding of how the "thinking body" (Strate, 2002) informs embodied practice warrants further investigation. This study seeks to address this research gap.

Purpose of the Research

The central purpose of this collective case study is to explore the social, psychosocial and cognitive dimensions of how students make meaning of their transition experience from multiple, disconnected pre-university learning environments into their current Canadian university dance program. Three of Canada's largest university dance degree programs were chosen as field sites based on their relative size, urban location and common core curriculum of classical ballet. As such, the study is delimited by the in-studio first-year experience of learning classical ballet. Furthermore, this study seeks to evolve a discipline-specific language to discuss the dance major's transition experience, and subsequently to posit what stakeholders in dance and related fine and performing arts HE transition processes might learn from this 2011-12 entering cohort of Canadian dance majors in transition.

Although three university field sites were chosen to increase the project's overall reliability and validity, the study does not engage in an institutional comparative analysis. Rather, the project seeks to highlight the phenomenon of transition itself. Therefore, this multiple-embedded case study will analyze data related to the pre-and current university experience of the students followed by a comparative analysis of these experiences.

Central Research Questions

The central research questions are:

1. Who is the Canadian dance major in transition?
2. What are the similarities and differences between students' pre-university learning environments and their current learning environment? How do the similarities and differences affect their learning of dance at university and how do these issues relate to transition?
3. How do dance majors describe and make meaning of their pre- and current university dance experience? How do the similarities and differences of students' pre-and current university experience relate to issues of transition?

These research questions enabled the identification of key themes emerging out of the eight-month research period. The following sub-questions facilitated the identification of theoretical constructs relevant to understanding how dance majors made meaning of their transition experience.

Sub-Questions

a. How do students' perceptions and experiences of gender, age, ethnicity and identity influence their description and understanding of their overall transition experience?
b. How do the goals and values of students' pre-university learning contexts compare to the goals, values and expectations of their current university learning context, and how do the results of the comparison relate to issues of transition?
c. How do students' perceptions of their interactions with fellow classmates and teacher(s) affect their understanding of their pre-university experience compared to their current university experience? How do these interactions relate to issues of transition?

This project employs a qualitative research paradigm and collective case study methodology to explore students' meaning-making of their transition experience from their multiple, pre-university learning contexts into their current university learning context. The multiple forms of data collection used in this collective case study include: a demographic survey of the entire 2011-2012 cohort of dance

majors at each university; a series of three in-depth interviews of no more than 11 and no less than 6 participants at each site; two classroom observations sessions of participants' first-year university studio ballet technique class (one in the Fall and one in the Winter) of no less than two and no more than three days; field notes, reflective journaling, and an analysis of other documents in the form of school newspapers, university website information, and broader dance community flyers, events, and performances.

Rationale for Research

As Western democracies continue to link obtaining a higher education (HE) degree with "human capital,"[2] postsecondary education (PSE) institutions around the globe have experienced, in the latter half of the twentieth century, exponential growth in attendance (Bowlby & McMullen, 2002; Cote & Allahar, 2007; Frank & Gabler, 2006; Ranis & Stein, 2003). This has problematized student access, preparation, retention, and completion (Ranis & Stein, 2003). Frank and Gabler (2006) suggest this "huge social change" in which PSE is seen as "benefiting both individuals and societies in the great race to achieve success and progress" has normalized youth seeking to obtain a university degree. According to Frank and Gabler (2006), "twenty percent of a cohort of young people in the world is now found in an institution of higher education" (p. x). This number grows to fifty percent in developed countries (p. x). With such large groups of young people involved, it is no wonder that PSE institutions around the globe are taking a keen interest in how students navigate HE systems (Buchmann, 2009; Crosling, et al.; 2008; Gelber, 2007; Goldrick-Rab, 2007; Ranis & Stein, 2003; Trent, Or, Ranis & Holdaway, 2007).[3] Furthermore, Canadian and American PSE institutions are working on strategies to improve the student experience by addressing the "multidimensional adjustments" as students transition into "new personal and academic responsibilities" (Smith et al., 2006). As a result, the research on HE transition has become

[2] I adopt the following definition of human capital as cited in Abercrombie, Hill & Turner (2006), " Individuals who invest time and money (including foregone earnings) in education, training, experience and other qualities that increase their productivity and thus their worth to an employer, are said to have a greater endowment of human capital" (p. 186).

[3] These references only capture a very small sampling of HE researchers who are investigating how students navigate the HE system. A more extensive list of current HE transition research can be found in Chapter 2.

an "evolving, and interdisciplinary field" of research involving contributions from "anthropology, political science, history, social science, demography, and economics" (Goldrick-Rab, 2007, p. 1).

It is surprising that the Canadian HE research has not fully explored the transition experience within the discipline of dance or fine and performing arts, considering there are approximately twenty university fine and/or performing arts programs across Canada contributing graduates to a cultural sector of 647, 3000 people and thus contributing $93.2 billion or 3.0% as a share of total economy (Cultural Human Resources Council [CHRC], 2015; Campus Starter: Fine Arts Schools, 2015). This makes an examination of the Canadian dance major in transition both timely and relevant.

The omission of dance and the other fine and performing arts as serious academic disciplines from mainstream HE discourse is lamentable. While it may be the result of the academy's systemic and longstanding theoretical struggle with the notion of the body as a site of knowledge, the absence of dance (and most university fine and performing arts subjects throughout the HE transition discourse) seems emblematic of an even larger deficiency. The Canadian and American research on HE transition, as well as related research on the student experience and student engagement, rarely identifies PSE students' subject matter or program focus. Furthermore, the current HE transition research tends to homogenize the student experience with respect to transition, thus negating the possibility that students' areas of study may differentiate their student experience and subsequent transitional learning needs. Although British HE researchers Becher (1994) and Becher and Trowler (2001) have examined cultural characteristics between university disciplines such as the pure sciences, humanities, technologies, and applied social science, they have not examined these disciplines in relation to transition, nor have they included fine and performing arts in their disciplinary analyses. Therefore, the potential correlation between the "cultural" characteristics of a particular discipline (its general ethos, its mode of socialization, and its implicit and explicit classroom protocols) and the transition experience has not been fully addressed (Becher & Trowler, 2001).

The absence of discipline-specific transition research in which (a) students transition from multiple, disconnected pre-university learning environments, and (b) the body is the primary site of

knowledge production, supports the rationale for this collective case study. In order to address this research gap, this study develops a new vocabulary, conceptual framework, and methodological approach for studying discipline-specific transition, and more specifically for dance majors in transition. I adopt Becher's (1994) perspective that university disciplines are "the lifeblood of the universities" (p. 151). I also believe that all disciplinary subjects are valid pursuits, and that each one has cultural attributes that can potentially impact students' transitional experience (p. 151). Applying current theoretical frameworks within mainstream HE transition research to a deeper discipline-specific investigation of transition accomplishes four worthy goals:

a) to pave the way for more discipline-specific transition research;

b) to provide new ways to consider other discipline-specific subjects in which students transition from multiple, disconnected and potentially unstandardized pre-university experiences (such as music, theatre and/or sport);

c) to offer a new way of thinking and talking about dance within academia;

d) to develop a language with which to write and talk about embodied forms of transition, thus contributing to the validation of embodied learning in the academy and the unique disciplinary culture that represents it.

For all of the preceding reasons, the project has been positioned as a qualitative collective case study.

Delimitations

Dance is not the only discipline-specific educational transition in which the body is the primary site of knowledge production, nor is it the only transition experience in which students transition from multiple, potentially disconnected pre-university learning contexts. One might argue that students studying theatre, music or other related fine and performing arts must often seek additional instruction outside of their general academic schooling. Even certain niche sports require supplementary forms of instruction outside their regular academic pre-university preparation in order for students' physical skill sets to be considered for entry at the university level. The scope of this collective case study will however,

focus solely on the dance major experience with the hope that this project will spark a new awareness and future research on related disciplinary transitions in fine and performing arts and sport.

Within the disciplinary field of dance education, there are a number of different dance forms that could profitably be studied: Western theatrical dance, world dance or culture-specific dance, folk dance. I narrowed the investigation to include the common core curriculum of the pre-and current university dance programs: Western theatrical dance. Within the core curriculum of Western theatrical dance in many Canadian university dance programs there are many genres: ballet, modern, jazz, contemporary dance. For ease of conducting a comparative analysis of the pre-and current university experience, the study was narrowed to a focus on classical ballet, since it is the most dominant core-Western theatrical curricular subject in both the pre-university and current university experience. This further delimits the investigation to the in-studio experience of learning classical ballet in students' pre-and current university experience. That said, highlighting both internal and external factors that may affect students' in-studio experience of learning classical ballet inside and outside the university are a major part of this inquiry.

Other limitations of the study relate to the institutions and students studied. Due to the required size and scope of this study, only three Canadian university dance degree-granting institutions were examined. There are, however, both globally and nationally, many postsecondary university, college and diploma dance programs that may produce similar transitional challenges that warrant future study.

There is a small but rich body of HE dance transition research pertaining to retired dance professionals transitioning into a second career, as well as a body of HE transition research pertaining to school-to-work transitions. This study, however, will focus solely on the educational transition experience of student dancers into university dance programs in Canada since dance programs are wholly absent from the mainstream transition discourse.

The intent of this study is not to claim that this 2011-2012 cohort of student dancers is representative of all dance majors' transition experience, but rather to consider what can be learned from this group's experience as a way to advance our understanding of discipline-specific transitions in which the body is at the centre of the investigation. Furthermore, this study explicitly does not engage in an

institutional comparative analysis, nor does it seek to compare dance department cultures, politics, or teaching methods. Instead, it focuses squarely on the student experience. For this reason, the three university field sites under investigation are referred to throughout the study as Field Site I, Field Site II and Field Site III. When referencing each university I have taken a cultural relativist point of view at all stages of this research, striving thereby to avoid any value-ridden or hierarchical comparisons between university offerings or pedagogical approach.

Limitations

The outcomes of the study may be affected by the fact that students willing to volunteer and share their transitional challenges may possess unifying characteristics and experiences that might not capture all that there is to know about this kind of transition experience. There is also the possibility that the very act of sharing one's transition experience in the study might help facilitate the transition experience. Lastly, this project entailed visiting three different field sites over the course of an academic year (September to April), which affected the timing and length of my visits to each university field site. Chapter 4 provides a more detailed explanation of these methodological limitations.

Location of Self

My extensive history as a dance student, performer, and instructor means I bring a number of biases into this study. As a young person growing up in a small town in southwestern Ontario, Canada, I gained the bulk of my pre-university dance experience in the 1970s and 80s from a number of disconnected, unstandardized pre-university dance-learning contexts. These included a private dance studio and a professional training conservatory. I am also a former dance major in transition, having attended and completed a university dance degree from a now closed Canadian university dance program. As a dance graduate with a specialization in teaching, I have taught in numerous private dance studios and professional training conservatories. At the time of this study, I was both a graduate student and contract faculty member at one of the three university field sites under investigation. I am also a member of the professional dance community and share many collegial connections within the broader Canadian dance community. As such, I have formed assumptions from my own personal experiences that university dance

majors do experience a unique set of transitional challenges compared to the rest of the student population. To combat my own inherent subjectivity, I pursued a variety of strategies both prior to and during my fieldwork, including bracketing my experience prior to entering the field; creating an ethically driven interview strategy; reflective journaling while in the field; and employing multiple data sources and methods. These strategies are described in detail in Chapter 4.

Outline of Dissertation

In Chapter 2, I provide a substantive review of the established scholarly HE research on transition, and the two interrelated topics of student engagement and student experience. The primary purpose of this review is to provide a general, but critical, overview of the most current and commonly adopted perspectives, methodologies, conceptual frameworks, and theoretical models that inform this collective case study. The review includes research from sociology that positions transition as a process of socialization as well as research that explores the social, cognitive, and psychosocial impact of transition. A critical analysis of Tinto's seminal college impact model is included, and the chapter concludes with a socio-cultural perspective of Tinto's three-stage theory of student departure. I conclude this chapter by reviewing an additional body of HE transition research pertaining to student preparation, access, retention, and completion. I explore this HE transition research in relation to Smith-Autard's (2002) art of dance education models (educational, professional, and midway model), that offer a theoretical framework through which to examine different approaches to teaching Western theatrical dance. This chapter also lays the conceptual framework from which to present, discuss and analyze this study's findings.

In Chapter 3, I provide an overview of the methodological approach used in this collective case study. It includes the rationale for using a qualitative research paradigm, followed by an overview of the case study research tradition that highlights the strengths and weaknesses associated with this research method. This chapter also includes descriptions of the sample, research sites, methods of data collection, data analysis, ethical considerations, and specific methodological limitations.

In Chapter 4, I present the demographic findings that answer the first central research question:

Who is the dance major? An analysis of these demographic findings provides contextual support for findings related to the pre-and current university experience presented subsequent chapters.

In Chapters 5 and 8, I present and discuss demographic survey data related to students' multiple pre-and current university learning environments. Other documents in the form of an examination of sample websites of Canadian private dance studios, performing arts high schools, professional training conservatories and provincial K-12 dance curriculums and the three university field sites provide important contextual support for a discussion of these findings that link each of the learning contexts with the appropriate Smith-Autard art of dance education model.

In Chapters 6 and 7, I present findings related to the pre- university experience. In both chapters, I seek to answer the central research question: How do dance majors make meaning of their pre- university experience and how do these findings relate to issues of transition? In Chapter 6, in-depth interview findings on the pre-university experience are organized temporally along four stages of dance majors' schooling. Chapter 7 includes the discussion of findings related to the social and psychosocial dimensions of students' pre-university learning experience.

Chapters 9 and 10 include findings related to the current university experience. Both chapters seek to answer the central research question: How do dance majors make meaning of their current university experience and how do these findings relate to issues of transition? In Chapter 9 in-depth interview findings on the pre-university experience are organized temporally along the three stages of transition (separation, transition and incorporation) as delineated by Tinto (1993). Chapter 10 includes findings related to the social, psychosocial and cognitive dimensions of students' current university learning experience. Collectively, Chapters 6 through 10 lay the foundation for the comparative analysis of the pre-and current university experience in Chapter 11.

In Chapter 11, I present a comparative analysis of the key findings of dance majors' demographic background, the pre-and current university learning contexts, and the pre-and current university learning experience. I review the key findings presented in the research and consider their implications in relation to the HE transition and dance research; "lessons learned" from the cases. Based on these findings, I make

a list of recommendations for all members of the dance education community invested in facilitating the dance major's transition process including pre-and current university educators, administrators and government stakeholders.

Chapter 12 concludes the dissertation. I conclude by summarizing the study's findings in relation to the project's stated purpose as well as identifying the project's significance and recommendations for future research using this study's proposed conceptual framework.

CHAPTER 2: Review of the Literature

This review provides a substantive, contextual foundation of the scholarly literature pertaining to higher education (HE) transition from which to begin an informed discussion of the transition experience of the Canadian dance major. Since the mainstream discourse on student transition and the two interrelated subjects of student experience and student engagement is extensive, I narrow the scope of this literature review to include HE research that positions transition as a process of socialization. This provides a theoretical foundation through which to explore a discipline-specific definition for this examination of HE dance transitions and that presents theories and methodological approaches that have helped to evolve a conceptual framework for this collective case study. Relevant HE dance research that provides both contextual and theoretical support to this investigation of dance transition is integrated throughout.

I begin the review with research that focusses primarily on how the process of transitioning into HE affects the individual. This includes literature that addresses the social, psychosocial and cognitive dimensions of the transition experience, as well a critical overview of the most widely used college impact model, Tinto's (1993) theory of student departure. In addition to examining the body of research that addresses the individuals' multi-dimensional experience of transition, I review a second body of research that explores external variables affecting the transition experience, including student preparation, access, retention and completion. This latter review is organized temporally along Tinto's three-stage process of transition (separation, transition and incorporation). Smith-Autard's (2002) art of dance education models are used to contextualize applicable HE transition theories in relation to this discipline-specific examination of the dance major in transition. As such, the chapter concludes with a conceptual framework from which to examine the Canadian dance major's transition.

Transition Defined Within Higher Education Research

Very broadly, the current sociology-based research positions the transition from high school to university as "a major milestone event," (Kolkhorst, Yazedjian & Toews, 2010, p. 9) and a "major

transition in a young adult's life" (Yazedjian & Toews, 2006, p. 9). It often refers to transition as: "a multi-dimensional adjustment," (Smith et al. 2006, p. 83), "a multidimensional pathway," (Goldrick-Rab, 2007, p. 1) and/or "a complex non-linear process" (Bowlby & McMullen, 2002, p. 11).

A Discipline-Specific Sociocultural Definition of Transition

I embrace the multi-dimensionality of the aforementioned definitions of transition to formulate a discipline-specific definition of the dance major. In this collective case study, 'transition' is defined as a complex, multidimensional social, psychosocial, and cognitive process of socialization as dance majors move from their multiple pre-university learning experiences into their current university dance-learning experience. This includes students' transition from not only their mainstream academic high school, but also from any one of the following disconnected pre-university dance-learning spaces: the K-12 dance curriculum, a private dance studio, a performing arts high school, and/or a professional training conservatory. This process of socialization is marked by a three-stage theory of transition: separation, transition, and incorporation (Brady & Allingham, 2005, 2007; Tinto, 1987, 1993, 1997, 2000; Smith et al, 2006; Yazedjian & Toews, 2006) with particular interest in the "liminal moments as expressed by those in transition" (Turner, 1982). This research adopts a socio-cultural perspective of transition that seeks to theoretically balance the roles of the institution and the individual's agency within the transition process.

Transition as a Process of Socialization

Human Action Perspective of Socialization

My discipline-specific definition of transition positions the experience as a process of socialization. As cited in Smith et al. (2006), socialization is "the comprehensive and consistent induction of an individual into the objective world of a society or sector of it" (Smith et al. 2006, p. 84 after Berger and Luckman, 1966 and Giddens, 1979). As opposed to adopting a functionalist view[4] of socialization

[4] I am referring to what Ambercrombie, Hill & Turner (2005) refer to as the now "controversial perspectives" of functionalism within sociology. As a "minimal definition," they suggest "functionalism accounts for a society activity by referring to its consequences for operation of some other social activity, institution, or society as a whole" (p. 158). Ambercrombie et al. (2005) suggest there are a number of functionalist arguments such as (a) "a

which Ambercrombie, Hill & Turner (2005) argue is ineffective in accounting for "meaning that individuals give to their actions" (p. 158), Smith et al. (2006) look to Gidden's "broader conceptualization of socialization […] that is not a passive imprinting of an individual, but rather a constitutive process made possible through the actions of social agents" (p. 84). The primary focus of this research project is on the individuals' meaning-making of their transition experience. Therefore, by also adopting Smith et al.'s human action perspective of socialization I affirm that agency is a valued part of participants' transition narratives. Furthermore, Smith et al. contend that Gidden's (1979) conceptualization of socialization will allow for "theoretical richness and applicability to other types of organizations" (p. 84). Such 'other types of organizations' in this research not only includes dance majors' meaning making of their current university experience, but can also apply to their entry and exit from multiple "pre-university organizations" (i.e. private dance studios, performing arts high schools and professional training conservatories).

The Central Role of Communication

Johnson, Staton and Jorgensen-Earp (1995) and Smith et al. (2006) highlight the central role of communication to the socialization process of transition. Smith et al. (2006) include the entrance into higher education as one of many "punctuated moments" that marks the process of socialization over a lifetime (p. 85). They believe communication plays a central role as "students' choices in words, actions contribute to the creation of their social environment and expectations within it" (p. 85). They adopt Miller's (2000) definition of communication as "meaning centred by conceptualizing social reality as constructed through words, symbols and actions" (as cited in Smith et al. 2006, p. 85). Johnson et al. (1995) echo the meaning-making value of communication emphasized by Smith et al. who in turn adopt Staton's (1990) definition of communication as "the process by which people attempt to negotiate shared meanings…a process of interpretation which begins when people assign meaning to the behaviour of

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social activity may have latent functions for some activity" or that (b) a "social activity may contribute to the maintenance of the stability of a social system" or that (c) a "social activity may contribute to the satisfying of basic social needs" (p. 158); none of these perspectives fully accounts for social conflict, social change and most importantly, (in relation to this research) does not account for the meanings individuals give to their own actions since the functionalist point of view concentrates more on the consequences of actions.

others and seem to make sense of their environment" (as cited in Johnson et al. p. 337).

Meaning-making as a key component of communication plays a dual role in this research. For example, in-depth interview participants not only went through the process of communicating their evolving "social reality through words, symbols and actions" within their new communication environment as noted by Smith et al. (2006), but they were also given the opportunity to communicate their meaning-making process of the transition process. Since, as Smith et al. note, "Communication serves as the means by which students reduce uncertainty, create and negotiate their role within the school" (p. 85) it is possible that the transition experience of those who participated in this research was affected by the opportunity to communicate it. The nature of the interviewing process itself may even have affected students' overall process of socialization, since they were being asked to "make meaning" of the process. As Smith et al. contend, this "process of interpretation" is powerful. For this reason in the third, in-depth topical interview on transition, I encouraged my interview participants to speak to this reality by asking them to explore whether being interviewed affected their transition in any way.

To extend this discussion of the central role that communication plays in the transition process, Johnson et al.'s (1995) research breaks down the new university "communication environment" into four interrelated systems[5]:

> The microsystem refers to the relationship between the person and the environment in an immediate setting such as home or school. A mesosystem includes the relationships among major settings such as interactions among family, school and friendship groups. An exosystem refers to other social structures of which the person is not an immediate part but which influence the immediate setting (e.g. neighbourhood or government agencies). A macrosystem includes the larger cultural patterns such as the educational, economic and political systems, which influence persons and their immediate and intermediate environments. (p. 338)

By conceptually framing the first-year communication environment in this way, Johnson et al. (1995) were able to guide their analysis through the ecological levels of the communication environments integral to students' transition experience. Their research advances the way we conceptualize communication systems within university environments, and how these interrelated systems may affect

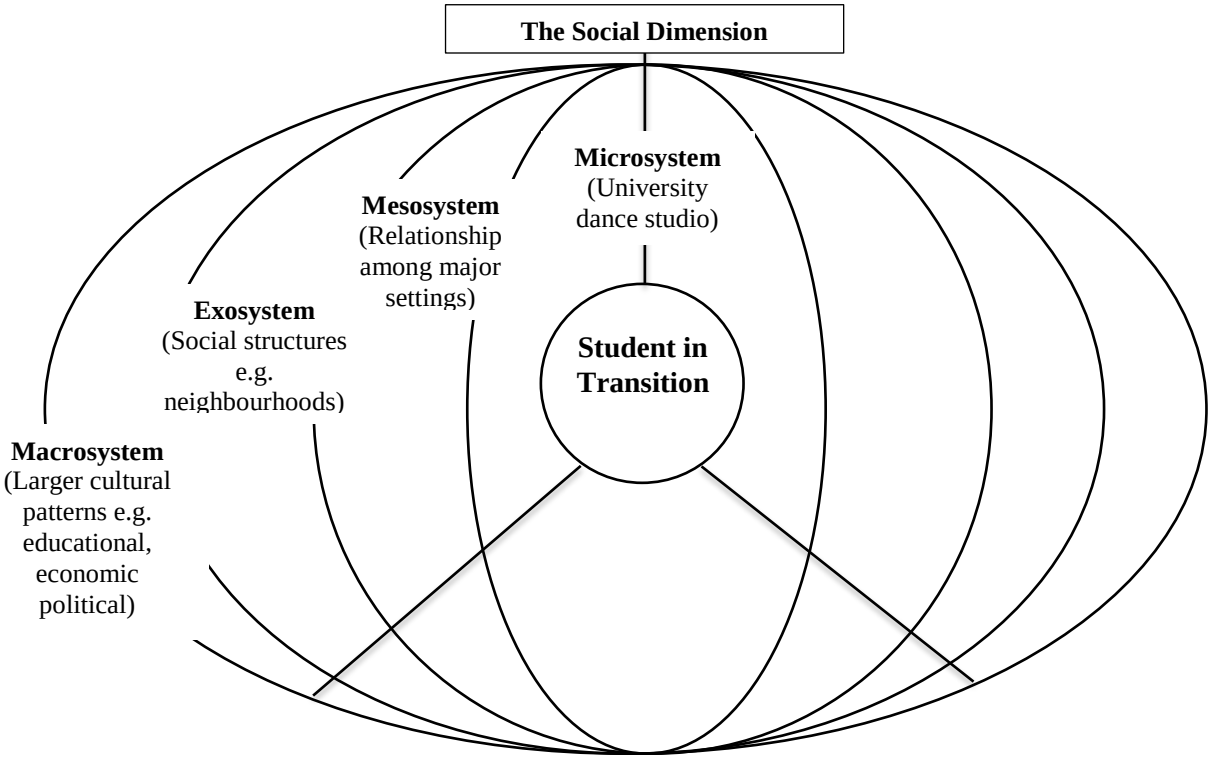
[5] Johnson et al.'s (1995) breakdown is an adaptation of Bronfenbrenner's 1977 ecology of human development.

students' adjustment to their new university life. Although it has been established that the focus of this collective case study is primarily in-studio undergraduate ballet classes, Johnson et al.'s four interrelated systems (microsystem, mesosystem, exosystem, macrosystem) are important categories to thematically code and conceptually organize these complex networks of systems.

In Koyoma's (2007) review of anthropological and ethnographic research on transition, six areas of investigation are identified: students, their families and high schools; social and cultural capital[6]; marginalization, identification, and belonging; subjectivity, agency, and acts of resistance; social class, social stratification, and funding higher education; retention and persistence. Koyama notes a gap in ethnographic and anthropologic research on the classroom and encourages a "refocus on what actually happens in the classrooms" (p. 2317). Tinto (1997) also noted this gap. His work on student persistence showed evidence that classrooms help shape academic integration, and yet "little has been done to explore *how* the experience of the classroom matters" (Tinto's emphasis, p. 599). Although researchers "have certainly not ignored the role of the classroom, most have not seen it as the centrepiece of their efforts to promote student persistence, preferring instead to locate those efforts outside the classroom domain of student affairs" such as American Residential Learning Communities (RLCs), a feature of Smith et al.'s (2006) research. Although there are comparable programs in Canada that support the transition experience, Tinto's (1997) research validates the importance of the classroom environment to the transition experience. It was also the driving force behind my decision to locate this study within the university dance studio. This research will primarily focus on students' first-year undergraduate ballet classes; however, Johnson et al.'s (1995) ecological categories help to organize and conceptually frame the various external layers that permeate and influence the in-studio experience. Figure 2.1 offers my visual representation of transition as a process of socialization.

[6] Koyama (2007) states that current ethnographic work considers social capital as "those connections to individuals and to networks that can provide access to resources and forms of support that facilitate the accomplishment of goals, attends to academic achievement, school engagement, and family-school involvement—all factors that impact the transition to college" (p. 2306).

Figure 2.1 A Visual Interpretation of the Social Dimension of the Transition Experience



Notions of Development versus Change

Since transition is broadly defined as a complex, multidimensional social, psychosocial and cognitive process of socialization, embedded within this definition is the assumption that *how* one moves from one learning experience to another is an important consideration. To make a link between the personal transition process and the university that is *affecting* students, is to assume some form of *development* and/or *change*. Pascarella and Terenzini (1991) begin their seminal text entitled *How College Affects Students* by differentiating between development and change. "Development," according to Pascarella and Terenzini (1991), implies forward progression involving "changes in an organism that are 'systematic [organized, and] successive. It also implies that growth is to be valued and pursued as a desirable psychological and educational end, perhaps even as a moral end" (p. 16) and may be the result of biological or psychological maturation. Conversely, "change" "refers to alterations that occur over time in students' internal cognitive or affective characteristics" that may be qualitatively or quantitatively measured and does not imply a specific directionality, but can rather encompass elements of both

regression and progression (p. 16).

By adopting Pascarella & Terenzini's (1991) definitions of change and development, I am not only suggesting that students entering a university dance program may undergo some form of change and/or development, but also that evidence of change and/or development is a natural, necessary, and relatable consequence of the transition process.

Theories and Models of Student Development and Change

Pascarella and Terenzini (1991) identify two categories of research that explore how college/university affects students. Developmental stage theories that "describe the dimensions of student development and the phases of individual growth along each development," tend to focus on "intra-individual development," and have been "dominated but not restricted" to the field of psychology (p. 17). Examples include: (1) psychosocial theories, (2) cognitive structural theories, (3) typology models, and (4) person to environment (p. 18). This review focuses primarily on the psychosocial and cognitive-structural theories, since these are dimensions contained within my definition of transition. A brief overview of typology models,[7] includes cognitive learning styles (Kolb 1976 and 1984); personality based-learning styles (Gardner & Jewler, 2003), perception-based learning styles (Hadad & Reed, 2007) and theories of memory. I relate these theories on metacognition in order to formulate a theoretical construct of learning for HE dancers that I have termed, *metacognitive embodied scholarship*. The fourth and final category, person-environmental interaction theories, are not reviewed here since according to Pascarella and Terenzini (1991), their focus on person to environment means they do not explain the nature of a student's development or growth (p. 38).

The second category of research that explores how college/university affects students focusses on the environmental or sociological origins of development and also student change. This body of research, known as "college impact models," is, according to Pascarella and Terenzini (1991), "more eclectic" and identifies multiple variables impacting student change and/or development (p. 17). These

[7] Typological models help to identify "stable differences" among individuals, which can illuminate "why students respond differently to their college experiences" (Pascarella and Terenzini, 1991, p. 36).

include variables related to the student (gender, race, ethnicity, socio-economic status, etc.), the institutional structure of the university (student population, selection process), and the learning environment (academic, cultural, social, and political climate). Examples of college impact models include Astin's theory of involvement (1993), Weidman's model of undergraduate socialization (1989), and Tinto's theory of student departure (1987, 1993). This review will focus primarily on Tinto's theory of student departure (1987, 1993) since it greatly informed my in-depth interview strategy.

Psychosocial Developmental Stage Theories

According to Pascarella and Terenzini (1991), psychosocial theories view individual development as a process that involves the accomplishment of sequential "developmental tasks" that are said to vary according to age, sociocultural, or environmental influences, and be strongly influenced by biological and psychological maturation (p. 19). My definition of university dance transition incorporates the psychosocial dimension into dance majors' overall process of socialization as they move from their multiple pre-university learning experiences and cultures into their current university dance-learning experiences and cultures. According to Pascarella and Terenzini, psychosocial theories often reference "rites of passage to adulthood" of which the transition to higher education is most certainly an example (p. 19). They contend that "While developmental tasks tend to be presented in a sequence heavily influenced by biology and psychological maturational processes or by sociocultural influences, they may not be resolved in the order of their presentation, and the pattern may vary by sex and culture" (p. 19).

Pascarella and Terenzini (1991) cite Chickering (1969) as one of the most influential psychosocial theorists of his time to study college student development. Chickering was one of the first psychosocial theorists to offer "a systematic framework to both integrate and synthesize empirical evidence on college students" (p. 20). Valentine and Tarb (1999) as cited in Evans, Guido, Patton, and Renn (2010) contend that Chickering's theory of identity development "remains arguably the most well-known, widely used, and comprehensive model available for understanding and describing the psychosocial development of college students" (as cited in Evans et al. 2010, p. 81). In an updated edition of Chickering's original 1969 work entitled *Education and Identity,* Chickering and Reisser (1993)

identify seven vectors of identity development: achieving competence, managing emotion, developing autonomy, developing mature interpersonal relationships, developing purpose and developing integrity. Since these vectors were originally proposed "as major constellations of development during early adolescence and early adulthood" and designed to help facilitate the education of the "whole student," contemporary use of his vectors are meant to "symbolize the 'direction' and 'magnitude' of college student development" (p. 44). Furthermore, the vector descriptions' broad conceptual nature is said to allow practitioners the option of "putting their own understanding and interpretation into it and applying it within their own contexts" (p. 44). As such, the vectors will be used broadly to analyze the psychosocial dimension of the pre-and current university dance experience. This will not only provide data on the possible emergence of vector development in the pre-university experience, but also through noting both the presence and absence of vector development throughout the entire transition dance experience, will more holistically address the magnitude of development during the current university dance experience. This is not to ignore the established developmental nature of Chickering and Reisser's vectors, but rather to consider identity development as a life-long process that can be especially turbulent during the transition to university. Furthermore, analysis of the psychosocial dimension using these vectors allows students' metacognitive awareness of their own identity formation throughout their pre-and current university experience to be charted. The salient features of Chickering and Reisser's vectors in relation to the current HE transition and HE dance research are examined below.

Vector 1: Achieving Competence

Chickering and Reisser (1993) identify three different types of competence within the achieving competence vector—"intellectual competence, physical and manual skills, and interpersonal competence" (p. 45). Intellectual competence entails using the mind and requires mastering content, gaining intellectual and aesthetic sophistication and building a repertoire of skills to comprehend, analyze and synthesize" (p. 45). Physical and manual competence can involve athletic and artistic activities and growth is observable in students' "strength, fitness and self-discipline" (p. 46). Chickering and Reisser (1993) make special note that "Competition and creation bring emotions to the surface since our performance of our projects

are on display for others' approval or criticism" (p. 46). In this way, they suggest leisure activities, (of which dance would be a prime example), can "become lifelong pursuits and therefore part of identity" (p. 46). Lastly, interpersonal competence requires the development of listening, cooperating and communicating effectively (Chickering & Reisser). When students receive accurate feedback while learning to trust in their own abilities, they can develop more "stable self-assurance" of themselves (p. 46). These are three important categories to be considered when examining data on the pre-and current university dance experience.

Achieving a sense of competence in a university dance classroom is also specific to the broader disciplinary field of dance; this research will explore the "cultural ethos"[8] of the university dance studio (Becher and Trowler, 2001), and how achieving competence may be culturally bound to the goals and values of students' learning context. Furthermore, the research seeks to identify how students adapt when the goals and values around competency in their pre-university learning context shift to new goals and values around competency in the university learning culture. As such, this research will consider the potential correlation between the broader cultural characteristics of classical ballet, (its general ethos, mode of socialization, and implicit and explicit protocols), the various dance-learning contexts, variations of these cultural characteristics and students' relational perception of the three types of competency. Furthermore, it will consider how students' perceptions of competency shift as they move from their pre- to current university context and what methods they identify that have helped them adapt to any shifts.

In this study, achieving competence for the dance major in transition also involves the tracking of students' metacognitive awareness of their sense of competency from their pre-university teaching and learning culture into the current university learning culture. Lastly, since achieving competence addresses cognition broadly in this vector, cognition will be more wholly addressed in a review of the cognitive structural theories.

[8] Becher and Trowler (2001) define culture as "sets of taken-for-granted values, attitudes and way of behaving, which are articulated through and reinforced by recurrent practices among a group of people in a given context" (p. 23). The primary focus of their research is on "practitioners in a dozen varied disciplines whose livelihood is to work with ideas" (p. 23). For them culture is "both enacted and constructed" (p. 24).

Vector 2: Managing Emotion

Managing emotion, according to Chickering and Reisser (1993) is characterized as the period in which students begin to identify and accept their emotions as a natural and normal part of life. Chickering and Reisser (1993) contend that students often enter university/college with "emotional baggage" (p. 83) and suggest students develop emotional awareness when they learn how to appropriately channel irritations, fears, anxiety, anger and aggression, depression, shame, guilt, shame, care, optimism and inspiration. As such balancing self-assertive tendencies with participatory tendencies is key to developing this second vector.

In general, the emotional realm has been largely overlooked in much of the HE transition research. Schutte and Malouff (2002) raise this concern, noting that not only is there a lack of research that explores the emotional efficacy of student development, but also that there is little help for students in transition to develop emotional skills. Their article, "Incorporating Emotional Skills Content in a College Transition Course Enhances Student Retention," reported that when a focus on emotions was incorporated into a first-year experience course, students showed "an enhanced ability to recognize, regulate and harness emotions" and with this new understanding "were challenged intellectually" and showed a significantly higher retention rate (p. 17). Their study further corroborated related research on emotional skills development within the transition process that suggests the ability to "recognize, regulate and harness emotions" is associated with such personality characteristics as "greater persistence at a challenging task and more positive mood (Schuettpelz, Wood, Schutte & Malouff, 2000), more resistance to negative mood indication" (Simunek, Schutte, Hollander & McKenley, 2000), more empathy and better social skills and better relationships with others (Schutte et al, in press)" (as cited in Schutte & Malouff, 2002, pp. 17-18). These finding collectively suggest that the "increase in ability to recognize, regulate and harness emotions is in itself a desirable outcome" because it allows "students to navigate more successfully the first-year of college, resulting in a higher retention rate for students in the emotional skills course" (p. 18).

Schutte and Malouff (2002) offer an important and cautionary note with regard to their research, pointing out that the pedagogical style used to deliver the emotional skills content is a limitation in their study's outcome. While I do not make judgements on students' reports of their past or present exposure to different forms of dance pedagogy (from autocratic to liberating), I do consider how various pedagogical approaches that support each field's primary goals and values may impact a student's overall transition. Schutte and Malouff (2002) also found a correlation between emotional skill development and retention, a factor considered in my research

Vector 3: Moving Through Autonomy toward Interdependence

Key to Vector 3: Moving through autonomy toward interdependence, is learning to "function with relative self-sufficiency, to take responsibility for pursuing self-chosen goals, and to be less bound by others' opinions" (Chickering & Reisser, 1993, p. 47). To do this, Chickering and Reisser propose that students must develop emotional and instrumental independence. Emotional independence means "freedom from continual and pressing needs for reassurance, affection, or approval" (p. 27) while instrumental independence has two components: "the ability to organize activities and to solve problems in a self-directed way, and the ability to be mobile" (p. 47). In Chickering's (1969) earliest conception of this vector, he described students' experience as a kind of "paradox of personal independence and interdependence" (as cited in Pascarella & Terenzini, p. 21). Smith et al.'s (2006) study extends Chickering's initial recognition of the importance of developing autonomy to explore this tension between independence and in(ter)dependence. In(ter)dependence, according to Smith et al. refers to when "students maintain independence while at the same time developing peer networks for social and academic support" (p. 91). Smith et al. contend that a dialectic of interdependence and dependence "manifested itself in the ways students (re)defined their sense of self and negotiated similarities and differences with others" (p. 91). Part of the socialization process, according to Smith et al., involves wanting to make independent academic and social decisions, while maintaining a level of dependence on others for academic and social support. What Chickering initially identified as a paradox, Smith et al.

identify as a "dialectic of interdependence and independence" which is "manifested in the way that students (re)define their self and negotiated similarities and differences with others" (p. 91).

Vector 4: Developing Mature Interpersonal Relationships

Chickering and Reisser (1993) identify the fourth vector as developing mature interpersonal relationships. This vector involves two components: "(1) tolerance and appreciation of differences (2) capacity for intimacy" (p. 48). Learning to respect differences with close friends can evolve into respecting difference in other cultures (Chickering & Reisser, 1993) and university/college provides the opportunity to be exposed to a variety of people with differing beliefs, values, and backgrounds (Chickering & Reisser, 1993). Two of this collective case study's sub questions relate to this vector: How do students' perceptions of their interactions between classmates and teachers affect their understanding of transition? How do students' perceptions and experiences of power, race, class, gender, and identity influence their meaning-making of the transition experience?

Also relevant to the developing mature relationships vector is Chaskes' (1996) research entitled, "The First-Year Student As Immigrant," which suggests that the exposure of students to new people, beliefs, values and backgrounds, can produce a kind of "culture shock," not unlike the experience of a new immigrant. Chaskes describes the immigrant analogy in the following way:

> Immigrants are often, upon arrival in their new homeland, simultaneously confronted with a number of new tasks that they find difficult to manage because the cultural experiences of their native land do not prepare them for the new tasks they face. They experience a form of cultural shock when all the old ways of accomplishing a variety of social and academic tasks are no longer useful. Research data suggest that both the academic and social aspects of self-concept experience a decline during the student's first-year. Initially they revel in their new-found freedom, unencumbered by the constraints of close parental supervision. Culture shock may not overtake some students until well into their first semester (e.g. "midterm slump"). (p. 83)

I believe this is an important consideration when examining the data related to the vector of developing mature interpersonal relationships. In other words, the process of developing in this vector may result in an initial "culture shock" as described by Chaskes. Furthermore, culture shock in its original conception as a state experienced by new immigrants is also an important consideration for the international students

in this study who not only need to transition into their new social and academic learning context, but must also transition into their new host country.

Vector 5: Establishing Identity

For Chickering and Reisser (1993) establishing identity partially is reliant on the previous vectors of "competence, emotional maturity, autonomy and positive relationships" (p. 48). Fundamentally, identity development involves the process of discovering "what kinds of experience, at what levels of intensity and frequency, we resonate in satisfying, in safe or in self-destructive fashion" (p. 49). Identity formation requires: "(1) comfort with body and appearance, (2) comfort with gender and sexual orientation, (3) sense of self in a social, historical and cultural context, (4) clarification of self-concept through roles and life-style, (5) sense of self in response to feedback from valued others, (6) self-acceptance and self-esteem and (7) personal stability and integration" (Chickering and Reisser, 1993, p. 49).

Hadad and Reed (2007) refer to identity as "our relationship with the outside world" (p. 34). Identity is said to be achieved "when one has a sense of who one is after having struggled with an identity crisis and having committed oneself to personal values and codes of behaviour" (p. 35). An identity crisis is therefore when one experiences problems in establishing a "stable sense of self" or has difficulty in answering the question, "who am I?" (p. 35). Self-awareness refers to the extent to which one knows oneself including what one thinks and what one feels, while self-concept is the sum of what one thinks and feels, how one behaves, and attitudes one has (p. 35).

Psychosocial changes related to identity, self-concept, and self-esteem dominate much of the research on student development and socialization (Comeaux, Speer, Taustine and Harrison, 2011; Marcia 1966, 1967; Moss & Faux, 2006; Nario-Redmond, Beirnat, Eidelman & Palenske, 2004; Pugh & Hart, 1999; Smith et al. 2006). Marcia (1966; 1967) built on the work of Erickson's ego identity, and identity diffusion, to view late adolescence as a "time of growing occupational and ideological commitment (as cited in Marcia 1966), while Pugh and Hart (1999) who studied the influence of peer groups on adolescent identity construction and development noted that adolescents "co-construct their

identity with friends and peers by rejecting some norms and values and identifying with others (p. 55) and Nario-Redmond et al. validate "the theoretical distinction between personal and social identity" (p. 143). These notable discoveries within the realm of psychosocial change and development offered theoretical support for the work of Smith et al. (2006) who examined how students navigate the "tension of in(ter)dependence, specifically through the (re)definition of self and the quest for group membership" (p. 87). Their research revealed that the (re)definition of self-involved "establishing identity, joining groups, maintaining a stable sense of self, reaffirming self-identity and embracing labels" (p. 91). For this reason, I integrated a line of questioning into my in-depth interviewing strategy that tracks students' (re)definition of self. I also thematically coded responses throughout all three in-depth interviews that revealed any tension between in(ter)dependence and the (re)definition of self.

Comeaux et al. (2011) examined the extent to which transitioning first-year athletes engage in "educationally sound activities in college" (p. 35), and found that student athletes have a slightly higher athletic identity rather than a lower academic identity, and thus "effective educational practices that first-year student athletes engage in have a positive influence on their academic self-concept" (p. 35). Comeaux et al. cite Parham (1993) who noted that many student athletes find it challenging to balance the following:

a) athletic endeavours with academic undertakings;
b) social activities with the isolation of athletic pursuits;
c) athletic success or lack of success with maintenance of mental equilibrium;
d) physical health and injuries with the need to play; and
e) the demands of various relationships (e.g. coaches, family, friends) (p. 37).

Comeaux et al. (2011) also cite Snyder (1985) who reports "investment of identity, time, energy, money and other resources toward the continuance of the academic and/or athletic role is a reflection of one's commitments" and Comeaux suggests "the level of commitment to a given role depends on benefits and satisfactions that come from that role" (p. 38). Snyder offers a theoretical understanding of student

athletes' role identities by offering four categories: a) scholar athletes, b) pure scholars, c) pure athletes and d) non-scholars/non-athletes.

Vector 6: Developing Purpose

In Chickering's sixth vector, students must increase their ability "to be intentional, to assess interests and options, to clarify goals, to make plans and to persist despite obstacles" (Chickering and Reisser, 1993, p. 50). The vector encompasses three major elements: "(1) vocational plans and aspirations, (2) personal interests and (3) interpersonal and family commitments" (p. 50). This vector is also said to involve the ability to unify many different goals into a larger more meaningful purpose. As such, students begin to consider what they love to do, what energizes and fulfills them, what best uses their talents and what challenges them to develop new ones (Chickering & Reisser). The interconnection between this vector description and establishing identity is echoed in much of the contemporary HE transition research. (Comeaux, et al., 2011; Marcia 1966; 1967; Moss & Faux, 2006; Nario-Redmond et al. 2004; Pugh & Hart, 1999; Smith et al. 2006).

From the HE dance research, Pickard (2012) in her article, "Schooling The Dancer: The Evolution of an Identity as Ballet Dancer" cites research on the evolution of identity as "turning point experiences" (Strauss, 1959), biographical disruptions (Bury, 1982), epiphanies (Denzin, 1986), crystallising experiences (Walters and Gardner, 1986; Pickard & Bailey, 2009), and transformational experiences (Wainwright, 1995). Pickard's reference to Giddens (1991), who "claimed that such 'fateful moments' shatter the 'protective cocoon' that helps to maintain day-to-day security and that a transformation occurs through the reflexive ordering of narratives" is of particular relevance to my research (as cited in Pickard, 2012, p. 28). I am interested in capturing such reflexive narratives of the dance major in transition. Pickard (2012) also cites Connell (2005) who suggests that in "body-reflexive practices, constructions such as physical and emotional pain and experienced events such as rejection are significant and become integrated and embodied in the self to form new experiences" (as cited in Pickard, 2012, p. 28). I believe that the messiness of moments elicit questions about one's identity and purpose. Camper and Henning (2014) and McCarthy-Brown (2009) allude to the purpose and even potential value

of an identity crisis to a student's overall transition experience. Camper and Henning (2014) write,"[a] benevolent identity crisis might present a useful means to help young dancers reconceptualise what previous experiences and assumptions [in their pre-university dance learning contexts] have taught them about the study of dance" (p. 71). Furthermore, McCarthy-Brown (2009) contends "Personal identity is integral to cultural affiliations and the feeling that one belongs" (p. 125).

Of particular interest is Pickard's (2012) focus on learning in the ballet class. She states that the classical ballet class "is about learning the technique and style of ballet particular to the school or company and, significantly, the core values of the culture of ballet: the production of the ballet body, ballet aesthetic, and the construction of traditional masculine and feminine identities" (p. 31). Pickard describes how ballet bodies are constructed and narrated through "ballet literacy" (posture, alignment, vocabulary of steps and combinations); "the performing body" (a body as both a process of construction and product of performance); "the power of perfection" (in the development of the ballet aesthetic, beauty and perfection for others to see); "pleasing the teacher" (looking to the teacher for validation); "physical and artistic capital" (the struggle for dominant positions and power); and "body as aesthetic project" (emphasizing outstanding technical proficiency) (pp. 31-39). These are important considerations in this study, particularly with regard to how the pre-university schooling of the dance major compares to their current university learning experience in developing their evolving sense of purpose, and how this might impact students' transition experience.

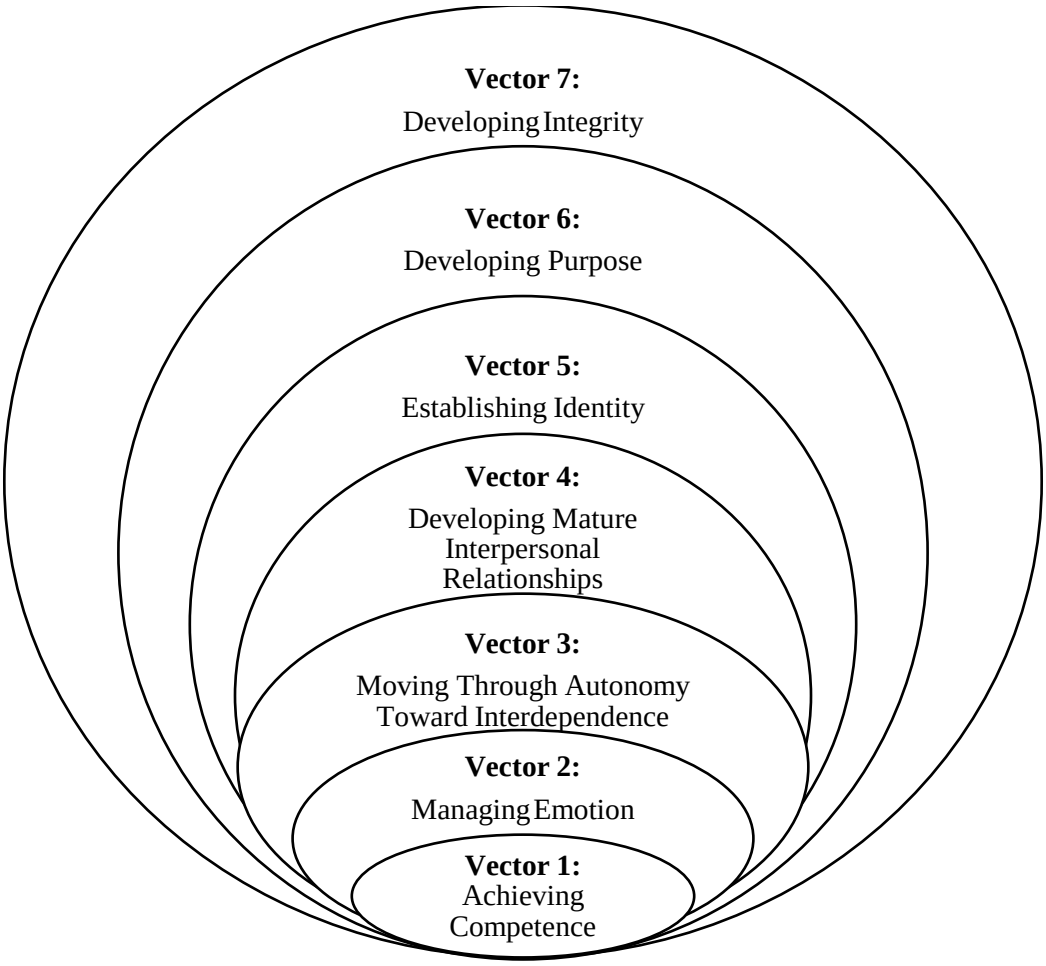
Vector 7: Developing Integrity

Developing integrity is the seventh vector and "closely related to establishing identity and clarifying purposes" (Chickering & Reisser, 1993, p. 51). The authors contend that developing integrity involves three sequential and overlapping stages: "(1) humanizing values—shifting away from automatic application of uncompromising beliefs and using principled thinking in balancing one's own self-interest with interests in one's fellow human beings, (2) personalizing values—consciously affirming core values and beliefs while respecting others point of view, and (3) developing congruence—matching personal values with socially responsible behaviours" (p. 51). The culture of teaching and learning Western

theatrical dance has an historical legacy of autocratic teaching practices that have a less than humanizing impact on students. The development of this vector in relation to the absence, presence or shift in autocratic teaching is relevant to this research and this vector. McEwen and Young (2011) in their research on Western Canadian dancers, explored how "associated risk-taking behaviours, affect the physical and emotional health of dancers" (p. 152). They found that authoritarian power structures, intensely competitive training and performing environments, and hyper-critical and perfectionistic attitudes of instructors and performers were found to be ubiquitous pressures that appear to facilitate success in dance, but ultimately compromise health" (p. 152). My research considers the role of authoritarian power structures, intensely competitive training and performing environments, as well as hyper-critical and perfectionistic attitudes of instructors and performers in relation to this vector, examining how students' overall transition experiences are impacted when such structures and approaches appear or disappear in the current university learning context.

In sum, Chickering's theory of identity development according to Higbee (2002), "stands the test of time" (as cited in Evans et al. 2010, p. 81). While his theory is valued for offering a comprehensive model for understanding and describing the psychosocial development of college students, Evans et al. (2010) note it should be used with care by acknowledging its general lack of specificity and its failure to fully address cognition and motivation. As such, this research openly acknowledges these inherent limitations and works to integrate theories of motivation. The following section examines cognitive structure theories in order to address noted theoretical gaps in Chickering's vectors related to cognition. Figure 2.2 offers a visual interpretation of the possible components of the psychosocial dimension of the dance major in transition, highlighting Chickering and Reisser's (1993) psychosocial developmental stage theory. Chickering notes in his original 1969 edition that his use of the term vector suggests direction in a straight line, but that it may more appropriately be thought of as a spiral. Figure 2.2 offers my visual interpretation of Chickering & Reisser's (1993) psychosocial theory of identity development to be used to examine the psychosocial dimension of the dance major in transition.

Figure 2.2 A Visual Interpretation of Psychosocial Dimension of the Transition Experience



Cognitive-Structural Developmental Stage Theories

Contemporary critics of Chickering's theory of identity development suggest he failed "to treat cognitive or intellectual development in greater detail" (Pascarella & Terenzini, 1991, p. 23) and thus position his work as a description of what happens to students as they transition into university or college rather than as a theory. For this reason, a review of cognitive structural theories addresses this noted theoretical gap. Pascarella and Terenzini assert that psychosocial and cognitive structural theories are complementary, in the following way: psychosocial theories describe "*what* students will be concerned about and what decisions will be primary" while cognitive theories offer "*how* students will think about those issues and what shifts in reasoning will occur" (Pascarella & Terenzini, 1991, p. 27, my emphasis).

Not unlike psychosocial theories, however, cognitive-structural theories posit a series of hierarchical, successive, and often irreversible stages through which an individual passes (Pascarella & Terenzini, 1991). The integration of psychosocial and cognitive dimensions in contemporary transition research may have been the result of early critics of Chickering (1969) for his failure to fully address cognitive development in his first vector, developing competence. Therefore, the integration of cognitive-structural theories in this research seeks to offer a robust analysis of both the psychosocial and cognitive dimensions of the transition process. Furthermore, the defining feature of cognitive-structure theories of "*how* meaning is structured, not on what is known or believed" (Pascarella & Terenzini, 1991, p. 28, author's emphasis) is particularly relevant to this research. For example, when a student experiences a transitional challenge in their new university learning context, one of two adaptive processes is involved: assimilation or accommodation (p. 28). When assimilation is involved, according to Pascarella and Terenzini, the student "perceptually reorders or reinterprets the source of conflict to make it consistent with current knowledge, belief or value structures" (p. 28). When accommodation is involved, "the individual changes presently held cognitive or belief structures to admit or be consistent with the new the experience presenting conflict" (p. 28). Pascarella and Terenzini identify that healthy cognitive or affective conflict should lead to "a reformation of existing structures that incorporates new and old knowledge, attitudes, values and self- concepts in revised coherent, integrated perceptual structures at the next, more advanced stage or developmental condition" (p. 28).

In general, Pascarella and Terenzini (1991) state cognitive theories propose hierarchical stages in which one stage is the pre-requisite to move on to the next. This progression is irreversible and its fundamental purpose is "meaning-making" (p. 27). With meaning-making at the core, cognitive structural theories are said to be "universal and transcultural" (p. 28). This universalizing view of cognitive-structural theory might make sense in the context of empirical research adhering to rigid scientific method with a view to deriving a definitive truth claim, but my research does not adopt this view. Meaning-making is at the centre of this investigation on dance majors in transition. Rather than seeking a universal definitive truth about how dance majors learn, this research seeks to capture moments of participants'

meaning-making in their learning during the transition experience, to posit what we can learn from the themes and patterns in their narration about the transition process in general.

Theories of Moral and Intellectual Cognitive Development

Cognitive structural theories include Kohlberg's (1969) theory of *Moral Development* and Perry's (1970, 1981) *Scheme of Intellectual Development* and in Gilligan's (1992) *A Different Voice.* It is beyond the scope of this review to explore the critical debate between these cognitive structure theories of moral development; however, the contribution of Carol Gilligan is pertinent to this research. Gilligan criticized her male counterparts' research for its focus on the male experience. According to Belenky, Clinchy, Goldberger and Tarule, (1997), until the work of Gilligan (1979) women "have only played a minor role as theorists in the social sciences" and thus "[t]he potential for bias on the part of male investigators is heightened by the recurring tendency to select exclusively or predominately male samples for research" (p. 6). Gilligan's research (1982, 1986,) responded to the "persistent discrepancies between women's self-concepts and morality" (as cited in Pascarella & Terenzini, 1991, p. 33). It is Gilligan's contention that "the problem lies not with women but with conceptually biased theories, all of which emerged from studies of moral development of male subjects" and thus "they do not accurately describe the experience of women, their sense of self, or the bases of their moral reasoning" (p. 33). For Gilligan, the perception of self is "tenaciously embedded in relationships with others" and women's judgements of what is moral are insistently contextual; women's concern with the well-being of others constitutes a different "voice" -- a "care voice" -- while men tend to reason with a "justice voice" (p. 33). It is her contention that these are simply two different approaches to viewing the world and thus one is not superior to the other, but rather "both voices" are inherent to the life cycle.

Thanks to Gilligan's research, the woman's voice was included in the study of human development (Belenky et al. 1997.) In Belenky et al.'s seminal work, *Women's Ways of Knowing* the authors write, "the power of the women's voice in expanding our conceptions of human development is amply illustrated in the work of Carol Gilligan (1982)" (p. 8). Gilligan, according to Belenky et al. "traced the development of morality organized around notions of responsibility and care"(p. 8) that

differed from her male cognitive-structural theorists counterparts Piaget (1965) and Kohlberg (1981, 1984) and Perry (1970, 1981). Gilligan's work, together with Nora Lyons (1983), Nancy Chodorow (1978), and Jean Miller (1976), also extends the research on self-concept and identity formation finding that "many more women than men define themselves in terms of their relationships and connections to others" (Belenky et al. 1997, p. 8). This insight transformed our understanding of psychology and human development and is an important consideration for this collective case study for two reasons. First, the gender demographic is commonly female. Second, classical ballet is highly feminized, which historically has had a marginalizing impact on female dancers in a different way than male dancers. Therefore, Belenky et al.'s findings are taken into consideration when analyzing how participants make meaning of their identity throughout their transition experience.

Theories of Embodied Cognition

The cognitive-structural theories reviewed above reveal an absence of the body. While Piaget (1952) did note the emergence of cognitive abilities out of sensorimotor skills, Warburton (2011) notes that in the beginning of the 1960s dance scholarship focussed primarily on Edmund Husserl (1859-1938) and Maurice Merleau-Ponty (1908-1961) thus applying phenomenological methods to help explain the relationship between the mind and body in dance. He notes that Merleau-Ponty's relevancy to dance studies resulted from "his depth of insight about the nature of corporeity, his methodological approach, and his openness to art disciplines outside of phenomenological philosophy" (Warburton, 2011, p. 66). He quotes Merleau-Ponty (1962):

> The body is our general medium for having a world. Sometimes it is restricted to the actions necessary for the conservation of life, and accordingly it posits around us a biological world; at other times elaborating upon these primary actions and moving from their literal to a figurative meaning, it manifests through them a core of new significance: this is true of motor habits [sic]such as dancing. Sometimes, finally, the meaning aimed at cannot be achieved by the body's natural means; it must then build itself an instrument, and it projects thereby around itself a cultural world (Merleau-Ponty, 1962, as cited in Warburton, 2011, p. 66).

Even though cognitive science did not develop an agreed upon understanding of embodiment, the connection between the mind and the body was made, and by the 1980s this was considered within larger

social and cognitive scientific circles what Warburton calls a "remarkable paradigm shift" (p. 66). Biasing, Puttke, and Schack (2012) propose there is a "new field emerging in cognitive psychology: the cognition of dance" (p. 1). Warburton's research synthesizes phenomenology and cognitive science as a way to re-language what is meant by embodiment, resulting in three important trends:

1) a need to re-evaluate the critical basis of phenomenological analysis of dance, performance, and somatic movement practices; [9]
2) the movement in cognitive science to grant the body a central role in shaping the mind; and
3) an explosion of interest among neuroscientists who view dance, for example, as a complex sensorimotor skill with unique neural organization" (p. 66).

While Warburton (2011) offers a theoretical "re-languaging of the role of movement and dance in human consciousness and cognition," I hope to offer a re-languaging of the role of movement and dance to the dance major in transition. Warburton's primary interest is in the immediacy of a dancer's experience when they move. I am interested in the accumulation of what I have termed *metacognitive embodied scholarship* that occurs over time. *"*Metacognition*"* refers to "one's knowledge, concerning one's own cognitive processes and products or anything related to them" (Flavell, 1976, p. 232). *"*Embodied*"* refers to Davidson (2004) after Dewey's 1925 assertion that learning emerges through experience and how "the body and its interaction with the environment" can serve as a basis of knowing (Davidson, 2004, p. 198). *"*Scholarship*"* refers to the amalgamation of embodied metacognition occurring within the academy and its associated academically rigorous standards. This research seeks to describe how dance majors make meaning of their embodied "metacognition" and how this experience affects their transition. To discover this, I have included a number of interview questions that speak to metacognition – "a person's cognition about cognition," or " knowledge of cognitive processes and states such as memory, attention, knowledge, conjecture and illusion" (Wellman, 1985, p. 1).

[9] Batson (2009) defines somatic practice "as body therapies, bodywork, body-mind integration, body-mind disciplines, movement awareness, and movement (re) education" (p. 1).

Typology Models and a Theory of Metacognitive Embodied Scholarship

While psychosocial and cognitive structural theories focus on "the nature and process of change (respectively)" typological models "emphasize distinctive but relatively stable differences among individuals" (Pascarella & Terenzini, 1991, 36). Pascarella and Terenzini suggest,

> … typological models can be useful in understanding differences among college students and in illuminating why students respond differently to their college experience…we still know comparatively little about the conditional effect of college, that is, how similar interpersonal and organizational experiences have varying effects related to differences in students' personal characteristics (for example, sex, race, aptitude, or psychological type). Because individual differences shape both cognitive and affective learning, typological models serve as a reminder of the need to take these difference into account in academic and non-academic policies and practices. (p. 37)

It is my contention that typology models can be useful in understanding how students respond differently to new approaches to embodied learning that may differ from their approach to learning in their pre-university dance environment. Thus, I use the term *metacognitive embodied scholarship* to characterize the re-languaging process students must go through to adapt to the demands of their new university dance environment.

Theories of Metacognition and Cognitive Learning Styles

Flavell (1992) notes that researchers have found that metacognition plays an important role in oral persuasion, oral comprehension, reading comprehension, writing, language acquisition, attention, memory, problem solving, social cognition, self-control, and self-instruction. In turn, I have integrated a line of questioning related to typological models in my in-depth interviews to find out how aware students are of their own learning process and preferential learning styles. I begin with questions related to Kolb's (1976) cognitive learning styles, which are "preferences for the way in which one best understands and learns information" (Hadad & Reed, 2007, p. 91). The following is a list of preferred learning and understanding styles and their definitions as proposed by Kolb (1976):

> *concrete experiencer*: prefers to understand by actively experiencing information
> *abstract conceptualizer:* prefers to understand by hearing theories
> *active experimenter*: prefers to learn by doing and experimenting
> *reflective observer:* prefers to learn by observing others. (as cited in Hadad & Reed, 2007, p. 91)

Kolb (1981) contends that when viewing learning as a central life task, how one learns becomes a major determinant in the course of personal development" (p. 248). For Kolb, the developmental process consists of the following:

> (1) acquisition- in which the basic learning abilities and cognitive structure develop, and which occurs from birth until adolescence; (2) specialization, in which social, educational and organizational socialization forces shape the development of a particular learning style, and which extends through formal schooling or career training and the early experiences of adulthood, both work related; and personal (3) integration- in which the person emphasizes the expression of his or her non-dominant adaptive modes (learning cycle components) or learning styles in work and personal contexts. (as cited in Evans et al. 2010, p. 141-142)

In addition to asking participants to self-identify with Kolb's cognitive learning styles, I also integrate questions pertaining to the personality-based learning styles of Gardner and Jewler (2003) after Myers-Briggs who argued that learning style depends upon personality. Using Myers- Briggs personality typology descriptions, allows me to detect the level of students' awareness of themselves by asking whether they believe they are introverts (quiet, and shy) extroverts (social), sensors (logical in approach) or intuitors (creative), thinkers (analytic), feelers (emotional), perceivers (gatherers of information) or judges (quick to decide). The third and final line of questioning related to learning styles pertains to perception-based learning styles. I asked students whether they believe they are visual learners (prefer visual imagery), auditory learners (prefer to learn from listening), or tactile learners (prefer touch to learn) (Hadad & Reed, 2007). I provided dance-related examples to describe these preferences and asked students to reflect and describe learning experiences in their pre- and current university dance studio in which they have had an awareness of their preference.

It is important to note I was not trying to gather quantifiable data on how dancers learn, but to describe how dancers perceive their ability to adapt to the new challenges in the university dance studio. Therefore, students did not take Kolb's Learning Style Inventory or Myers-Briggs typology test. This would have provided me with actual test scores. Rather I sought to capture students' meaning-making of their metacognitive awareness of how they think they learn and how they think they adapt to new demands for *metacognitive embodied scholarship* at the university. This helps to advance my central

research question, How do dance majors narrate and make meaning of their pre-and current university learning experience? Identifying students' perceptions of their learning and personality styles helps indicate how metacognitively aware they are and thus how well they are adapting to the demands of their new learning context in the university dance classroom.

Theories of Metacognition and Memory

The last area related to discovering more about students' metacognitive embodied awareness is related to memory. Quick and efficient memorization of movement sequences is an essential part of the dance studio experience and links to students' achieving competency within this disciplines specific transition experience. Regardless of the goals and values of the studio learning context, students who can remember and retain complex movement patterns will have greater success in becoming technically and aesthetically proficient in the dance studio classroom. While some learning contexts may place a greater emphasis on memory and retention of material than others (this will be explored more fully in later chapters), quick embodied recall is paramount in dance. My line of questioning relates to three theories of memory as delineated by Solso, Maclin and Maclin (2004): decay theory (memory fades over time), interference theory (old or new memories interfere with current memory), and failure to organize (memory is stored but not accessible because it has not been categorized properly) (as cited in Hadad and Reed, 2007, 120). Developing good short term and long term memory are an integral part of the dance-learning space. Students are expected to watch movement sequences/exercises created and performed by the teacher who uses mixed verbal/auditory cueing (singing the musical counts, naming the chosen dance vocabulary) while visually cueing through demonstration of the steps/sequences. I asked students to reflect on their cognitive learning style (Kolb); their personality-based learning style (Gardner & Jenson, 2003 after Myers-Briggs); perception of learning styles (Hadad & Reed, 2007); and how they remember or why they think they may forget dance exercises (Solso et al. 2004). These questions elicited additional data on their metacognitive awareness of how they learn and adapt in the university studio environment. This form of data collection, embedded into the second in-depth interview that focusses on students'

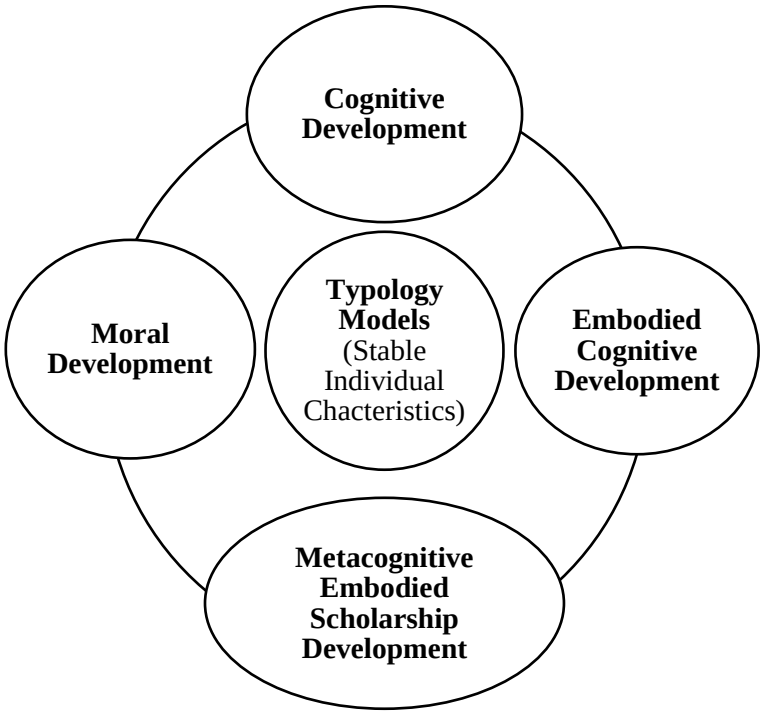
current university experience, also had the potential to unearth whether they were experiencing levels of transition anxiety.

A discussion of cognition and education would not be complete without referencing the work of Howard Gardner. Gardner's (1983) original ground breaking work *Frames of Mind: The Theory of Multiple Intelligences,* changed the way we think about intelligence, but also had a far reaching impact on the way we think about teaching and learning. The classic psychometric view of intelligence is "defined operationally as the ability to answer items on tests of intelligence" (Gardner, 2006, p. 6). For decades, inferences were made from students' test scores based on a comparison of subjects' age and the "general faculty of intelligence" (p. 6). Gardner's multiple intelligence theory "pluralizes" this original concept of intelligence. For Gardner, if humans have a certain biological capacity for intelligence that differs from that of animals, and this ability is identified in a human's problem solving and computational capacities, then "cultural products" that result from such problem solving and computational capacities could include more categories as the ones a society has deemed important. According to Gardner such "products" can range from "scientific theories to musical compositions to successful political campaigns" (2006, p. 7). In Gardner's original 1983 work he sketched out the "characteristics and criteria for seven multiple intelligences (musical intelligence, bodily-kinesthetic intelligence, logical-mathematical intelligence, linguistic intelligence, spatial intelligence, interpersonal intelligence, and intrapersonal intelligence). Gardner (2006) has since added naturalist intelligence and existential intelligence. It is beyond the scope of this paper to review all of these forms of intelligence; however, they are referenced here due to their impact. Gardner's multiple intelligences theory expanded our view of cognition but considering that "nearly every cultural role requires several intelligences, it becomes important to consider individuals as a collection of aptitudes rather than as having a singular problem-solving faculty that can be measured directly through pencil and paper tests" (p. 22). In an art form requiring high levels of musical, bodily-kinesthetic, and spatial intelligence, Gardner's theory of multiple intelligences helped to validate dance education in public schools and universities; however, remnants of the past marginalization of dance as a legitimate subject within schools and the academy linger in Canada. Figure 2.3 offers a visual

interpretation of the possible components of the cognitive dimensions of the dance major in transition, highlighting the cognitive structural developmental theories. I have positioned typology models at the centre of my cognitive structural schema to visually represent its "distinctive but relatively stable differences among individuals" (Pascarella & Terenzini, 1991, p. 36). As Pascarella and Terenzini suggest, any reference to typology models in the data collection, i.e. references to students' preferential cognitive learning styles (Kolb, 1976) or theories of memory (Hadad & Reed, 2004), serve as a reminder to take these differences among participants into account when examining the cognitive dimension of their overall transition experience.

Note that I have also adopted the position of cognitive ability development out of embodied cognition as well as the integration of my term, *metacognitive embodied scholarship*; my inspired "re-languaging" of the role of movement and dance to the dance major in transition (Warburton, 2011).

Figure 2.3 A Visual Interpretation of the Cognitive Dimension of the Transition Experience



Summary of Developmental Change Theories

Developmental change theories focus primarily on the nature of student development (i.e. psychosocial and cognitive development) addressing both stable and unstable characteristics. This review focussed on the following developmental change theories:[10]

(i) psychosocial theories (Chaskes, 1996; Chickering, 1969; Comeaux, et. al. 2011; Hadad & Reed, 2007; Maslow, 1970; Marcia 1966; 1967; Moss & Faux, 2006; Nario-Redmond, et al. 2004; Pugh & Hart, 1999; Smith et al. 2006; Schutte and Malouff, 2002; Pickard, 2012;);

(ii) cognitive-structural theories (Belenky, et al. 1997; Gilligan, 1977, 1982, 1986, 1993; Hadad & Reed, 2007; Kohlberg's, 1969; 1981; 1984; Perry, 1970, 1981; Yazedjian &Toews, 2006);

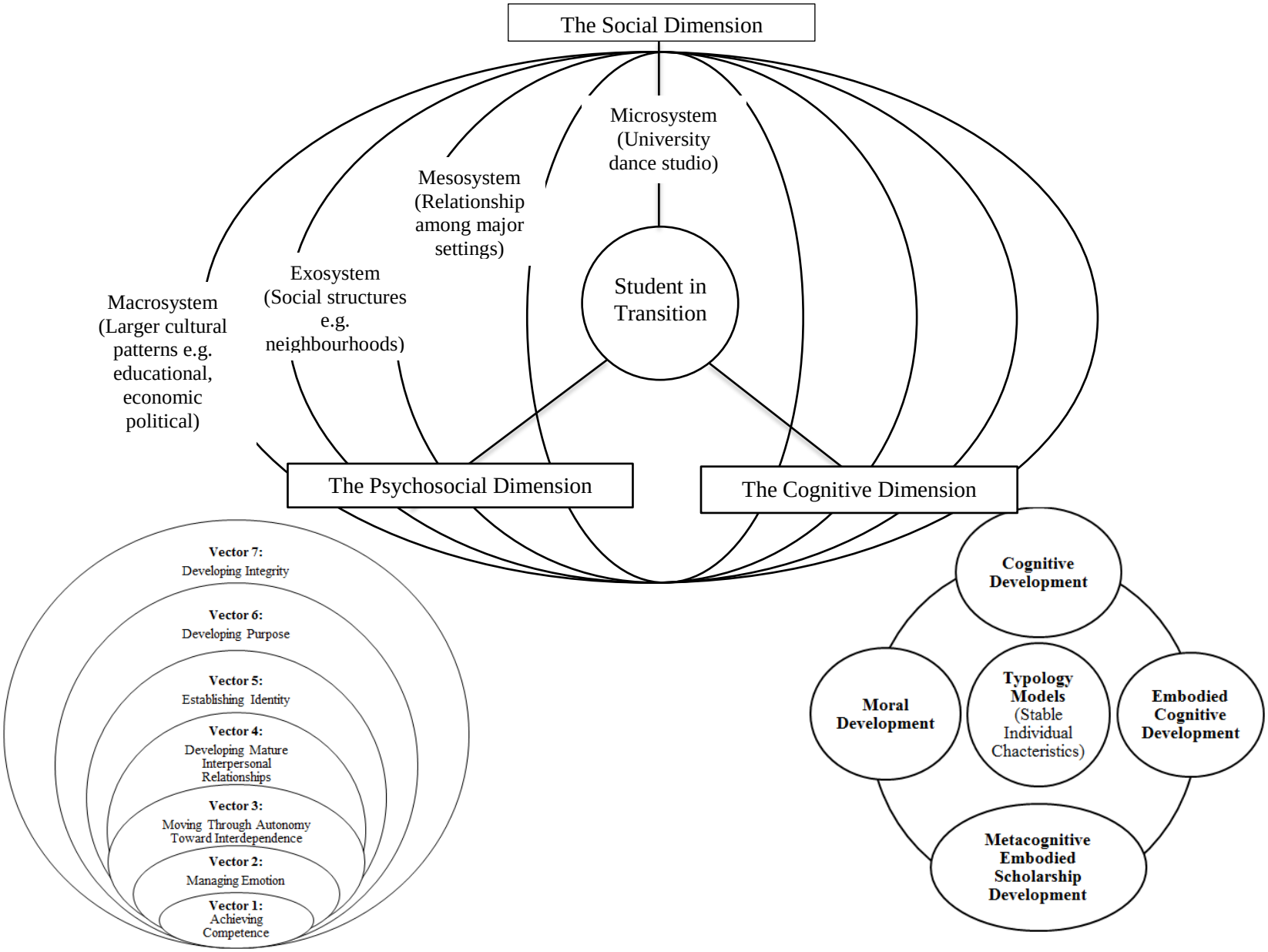
(iii) typological models in relation to metacognition (Kolb, 1976, 1981; 1984; Gardner and Jewler, 2003 Solso et al. 2004).

Reviewing the higher education research of these developmental stage theories, drawing on sources from HE sociology, psychology, cognitive psychology, physiology, phenomenology, dance studies, and HE transition not only provided a deeper understanding of the multiple dimensions of student development that make up my working definition of transition, but also helped me develop a line of questioning for my in-depth interview data collection.

Figure 2.4 layers the visual representations of the social, psychosocial, and cognitive dimensions in relation to typology models presented in this review thus far. It offers a holistic visual interpretation of this research's discipline-specific definition of transition as a complex, multidimensional, social, psychosocial, and cognitive process of socialization.

[10] Psychosocial theories, which evolved out of the work of Erik Erickson, view development as a process involving the accomplishment of a series of developmental tasks "partly as a consequence of age progression and partly as a consequence of sociocultural or environmental influences"(Pascarella & Terenzini, 1991, p, 19). Cognitive-structural theories, evolving from the work of Jean Piaget, "seek to describe the process of change, concentrating on the cognitive structures individuals construct in order to give meaning to their worlds" (p. 27).

Figure 2.4 Synthesizing the Social, Cognitive and Psychosocial Dimensions of the Transition Experience



College Impact Models of Student Change

While developmental theories of student change focus on "the internal process or dimension of student change," college impact (sociological) models focus on "the processes of origins of change" (Pascarella & Terenzini, 1991, p. 50). As such, college impact models are "less specific than theories of individual development in their explanation of the particular changes students undergo, are less detailed in their overall exposition, and have a less explicit base in other theories (for example sociology, organizational impact, or industrial psychology)" (p. 50). Context is key to these sociological models as college impact models explore how "[i]nstitutional structures, policies, programs and services (whether academic and non-academic), as well as attitudes, values, and behaviours of the people who occupy (and to some extent define) institutional environments, are all seen as potential sources of influence in students' cognitive and affective changes" (p. 57). Considering the outcomes of collective case study research are to offer interpretation in context (Merriam, 1998) employing a framework to consider contextual factors affecting student change and development is integral to this discipline-specific transition experience. Astin's theory of involvement (1993), Weidman's model of undergraduate socialization (1989), and Tinto's theory of student departure (1997), are examples of sociology-based college impact models. I have narrowed this review to focus on the third and arguably most influential college impact model within the transition research field, Tinto's theory of student departure. Although I do not formally employ Tinto's theory of student departure verbatim, his theory does allow me to organize and conceptually frame this investigation of the dance majors' transition temporally. I loosely organized my in-depth interviewing strategy along the transition continuum.

Tinto's Theory of Student Departure

Fundamentally, Vincent Tinto's theory evolved from the concern that "[m]ore students leave their college or university prior to degree completion than stay." In his mind, the individual, institutional, and societal consequences for early departure from university not only warranted further investigation, but also a strategy to enhance student retention (p. 1). His book, *Leaving College: Rethinking the Causes and Cures of Student Attrition* (1987) offers two goals:

1) "to give order to the extensive body of research on student departure by proposing a theory of departure;" and

2) "to propose a course of action, a way of thinking about student dropout that could be applied to a variety of [HE] settings" (p. 4).

According to Pascarella and Terenzini (1991), Tinto's model is "considered a more explicit model of institutional impact" (p. 51). Tinto (1987, 1993) asserts that previous theories of student departure "underestimated the role of the institution's social setting in the withdrawal process" and thus he synthesised Durkheim's (1951) *Theory of Suicide* and Arnold Van Gennep's (1960) *Rites of Passage* (p. 5). In the first edition of his book, *Leaving College* (1987) Tinto elaborates on the connection to Van Gennep's *Rites of Passage* (1960):

> These so-called rites of passage were referred to as the stages of separation, transition, and incorporation. Each stage served to move individuals from youthful participation to full membership in adult society, providing, through the use of ceremony and ritual, the orderly transmission of the beliefs and norms of the society to the next generation of adults and/or new members. In that fashion, such rites served to ensure stability of that society over time while also enabling younger generations to assume responsibility from the older ones. (pp. 440-441)

Tinto's adaptation of Van Gennep's *Rites of Passage* breaks down in the following way. The first stage is "separation," requiring "students to disassociate themselves, in varying degrees, from membership in the past communities, most typically those associated with the local high school and place of residence" (p. 443). This is followed by the "transition" stage, which Tinto (1988) refers to as "a period of passage between the old and the new, between associations of the past and hoped for associations with communities of the present" (p. 444). It is at this stage that students can experience "stress and a sense of loss and bewilderment" (p. 444). In extreme cases if feelings of desolation persist, students may need assistance or they may withdraw from the college (p. 444). The final stage is the "incorporation stage." Tinto writes, "After passing through the stages of separation and transition, the individual is faced with the task of becoming integrated, or to use Van Gennep's term, "incorporated" into the community of the college (p. 446). In this stage, Tinto contends that social interactions are "the primary vehicle through which such integrative associations arise…Failure to do so may lead to the absence of integration and to

its associated sense of isolation. These, in turn may lead to departure from the institution" (p. 446).

Although my research does not solely examine student departure, Tinto's theory is applicable to the dance student's transition experience for several reasons. First, the phenomenon of transition is an inherent part of Tinto's theory of student departure, since it is implied that the failure to transition into one's new learning context can result in an early departure. Second, Tinto's theory offers a way of temporally conceptualizing student departure. Although my research is on transition, based on the research gathered, one can conclude that transition does not occur within a fixed moment, but rather is experienced as a multidimensional adjustment during an extended period of time. Tinto's theory of student departure allows one to examine transition as a process involving these three key stages: separation, transition, and incorporation over a period of time. For this reason, this collective case study examines transition into a university dance program over the period of one full academic year (2011-2012). Finally, Tinto's emphasis on both the individual and the broader institutional community is represented in my focus on the "individual" experience through a phenomenologically-based interview strategy, and on the "community" by describing how students make meaning of their interaction with the community around them. Observation of students' first-year ballet technique class also allowed me to view how students interact with their new communication environment (to use Johnson et al.'s, 1995 term). My methodology section offers a detailed explanation of how the three step in-depth interviewing and observations were logistically designed and organized along Tinto's three-stage transition process. Although Tinto's theory of student departure is widely used and referenced, it is not without controversy. The following section will briefly review critiques of Tinto's theory of student departure and how they have affected the overall design of this collective case study on a discipline-specific transition of dance majors.

Tinto's Theory of Student Departure and Turner's Concept of Liminality

Interestingly, Victor Turner (1977) was also inspired by Van Gennep's (1960) *Rites of Passage* to develop his concept of liminality. For Turner, "Liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial" (p. 95).

Turner elaborates on his use of Van Gennep's three-stages of rites of passage in his attributes of liminality:

> Van Gennep has shown that all rites of passage or "transition" are marked by three phases: separation, margin (or *limin*, signifying "threshold" in Latin), and aggregation. The first phase (of separation) comprises symbolic behaviour signifying the detachment of the individual or group either from an earlier fixed point in the social structure, from a set of cultural conditions (a "state"), or from both. During the intervening "liminal" period, the characteristics of the ritual subject (the "passenger") are ambiguous; he passes through a cultural realm that has few or none of the attributes of the past or coming state. In the third phase (reaggregation or reincorporation) the passage is consummated. The ritual subject, individual or corporate, is in a relatively stable state once more and, by virtue of this, has rights and obligations vis-à-vis others of a clearly defined and "structural" type; he is expected to behave in accordance with certain customary norms and ethical standards binding on incumbents of social position in a system of such positions. (Turner, 1977, pp. 94-95)

Turner related Van Gennep's separation phase to a "pre-liminal phase," the transition phase to a "liminal phase," and the incorporation phase to a "post-liminal phase" (p. 97-108). When examining Tinto (1987) in relation to Turner (1977) after Van Gennep (1960), one gains a new perspective and greater depth of understanding of student transition. Interestingly, Tinto (1993) does not reference Victor Turner in his theory of student departure. Tinto (1987) and Turner's (1977) connection to Van Gennep (1960) however, offers a fascinating web of connections for this collective case study on transition. This research takes Tinto's theory of student departure back to its anthropologic roots by referencing Tinto's three-stages in relation to Turner's concept of liminality. I believe that by focussing on Tinto's theory of student departure (after Van Gennep) through the lens of Turner's parallel concept of liminality, I was able to develop an effective three-pronged interview strategy, which I describe in the methodology section. My methodology section offers a detailed explanation of how the three step in-depth interviewing and class observations are logistically designed and organized along Tinto's three-stage transition process.

In subsequent research to his (1987) edition of *Leaving College*, Tinto (1988) was able to extend the debate over the longitudinal character of his theory of student departure. By doing so, he was able to integrate the issue of student persistence, something that had not been previously accomplished in his theory (p. 439). He writes:

> Typically, past research has taken data from one time period, for instance, data on

> retention between the start of the first-year and the beginning of the second, to describe the process of institutional departure over the entire college career. By doing so, such research has necessarily argued that the events, which shape departure at one part of the student career are essentially similar to those, which lead to departure at other points in that career. There are, however, numerous reasons to believe this is not the case, especially during the first-year of college. (Tinto, 1988, pp. 438-439)

Tinto writes, "rather than offering a conflicting view of departure, the view described here adds a time dimension by describing the longitudinal process of integration, in particular the early phases of separation and transition which precede incorporation into the life of the college. It is, in effect, a description of the longitudinal character of the student career as it proceeds toward incorporation, that is persistence, in the communities of the college" (p. 447). While Tinto's original conception of this theory of student departure addressed the issue of departure temporally, his 1988 research and later the second edition of *Leaving College* (1993) incorporates a theory for student persistence in the classroom. In subsequent research, Tinto (1997) contends that although research offers evidence that classrooms help shape academic integration, "little has been done to explore *how* the experience of the classroom matters" (Tinto's emphasis, p. 599). Although researchers "have certainly not ignored the role of the classroom, most have not seen it as the centrepiece of their efforts to promote student persistence, preferring instead to locate those efforts outside the classroom domain of student affairs" such as American Residential Learning Communities (RLCs) a feature of Smith et al.'s (2006) research. Because of external initiatives such as RLCs, of which there are comparable programs in Canada, Tinto (1997) believes that "student experience outside the classroom has changed, but their experience in the classroom has not" (p. 600). This has been the driving force behind my decision to locate this study in the dance classroom.

Tinto's (1997) research validated the importance of the classroom environment and demonstrated that participation in classroom collaborative learning groups enables students to develop positive networks of support allowing them to bond to the broader social communities of the college. In addition, Tinto (1997) found that students were positively influenced by the incorporation of learning sources from a variety of perspectives other than one faculty member. Tinto also found that "students' perceptions of intellectual gain, as well as academic performance as measured by GPA, were greater in learning

community settings than in the more traditional learning settings and that these 'gains' were independent of student attributes" (p. 614). These findings led Tinto to develop his theory of student persistence, which identifies "a relationship between the educational activity structure of the classroom, student involvement, and the quality of student effort and, on the other, between quality of student effort, learning and persistence" (p. 614-615). Thus, the relationship between the "educational activity structure" of the dance studio, dance students' involvement, the quality of student effort and its relationship to student persistence in the dance studio space is an important consideration in this research. Fundamentally, Tinto substantiated that "the more students are involved academically and socially in shared learning experiences that link them as learners with peers, the more likely they are to become more involved in their own learning and invest the time and energy needed to learn" (p. 615). Tinto's research does not identify what subject matter the students under investigation were studying or if disciplinary differences may have altered their levels of persistence.

In general, Tinto's (1997) theory of student departure and student persistence is of value to this research for the same reason his work has been used repeatedly in higher education transition research—to help simplify a very complex multi-dimensional phenomenon. At the same time, one must be wary of over simplification and take note of which elements of the transition process are negated when employing these and other conceptualizations of the transition process that require thoughtful inclusion. Tinto (1988) himself notes that, "in employing the stages of separation, transition and incorporation in our analysis of student departure we do not mean to oversimplify what is a very complex and quite fluid situation" (p. 448). Rather Tinto describes these stages as "abstractions that necessarily simplify for purposes of analysis the more complex phenomena we understand as student departure" (p. 488). The integration of Tinto's theory of student departure through the HE transition, student experience and student engagement research has raised concern among some HE researchers.

Critical Analysis of Tinto's Theory of Student Departure

Even though Tinto's theory of student departure "now holds so much currency in research circles," (Tinto, 1988, p. 447) it is important to be aware of concerns regarding the theory's functionalist

origins. Hurtado and Carter (1997) take issue with Tinto's integration of Durkheim's theory[11] of suicide into his theory of student departure. Hurtado & Carter suggest many sociologists and HE researchers "face a major theoretical dilemma with the repeated integration of Durkheim's (1951) theory of social integration," which they contend "is neither clear nor cohesive" (p. 1) even though it has been repeatedly used to develop theoretical constructs. For example, Spady (1970), one of Tinto's sources, employed Durkheim's theory as an "empirical definition of perceived social integration" (p. 2). Hurtado & Carter (1997) suggest this is problematic since Spady's aim was to "make direct parallels between students' interactions in the social system of college" while Durkheim's theory of integration "was used to describe various forms of suicide among societies" (p. 2). Although Hurtado and Carter credit Tinto with improving Spady's (1970) application of Durkheim's theory of social integration to higher education by providing a more "precise modeling of the social and academic systems from which student interactions occur," they contend Tinto was still too ambiguous in his "psychological sense of identification and affiliation with the campus community" (1988, p. 2).

This theoretical tension was not an issue in my research, since I only used the three-fold structure of Tinto's theory to guide the design of my three-pronged, in-depth interviewing strategy, with each interview representing a stage of students' overall transition experience (separation, transition and incorporation). I also addressed this possible theoretical tension by adopting a human action perspective of socialization that, unlike Durkheim's theory, offers greater agency on the part of the individual as a possible agent of social change.

Heinz (2009) takes up the theoretical conundrum of structure and agency in his review of transition studies across the UK, Germany, US and Canada. It is his contention that, "Transition studies that celebrate young people's agency and choice without bringing social inequality, institutions and changing opportunities back in will produce misleading conclusions" (p. 402). While Heinz examined

[11] Durkheim, widely known as the "'founding father' of modern sociology who helped to define the subject matter and establish the autonomy of sociology as a discipline," (Abercrombie, Hill, & Turner, 2006, p. 119) argued that "social phenomenon could be reduced to social fact" (Ibid, p. 356). Tinto (1993) integrated Durkheim's concept of "integration" from his classic 1951 study, *Suicide.*

school to work transition, he raises an important point with regard to the adoption of Giddens' (1984, 1991) influential conceptual framework of structuration that evolved in the 1990s and that had a prominent effect on transition research. Heinz (2009) stresses the role of the biography in the consideration of transition. He writes,

> Thus, a transition biography can be reconstructed as a sequence of expected and unexpected outcomes of choices. The way in which decision-outcome chains are assessed for future action depends on the individual competence to link social contexts, options and preferences. (pp. 399-400)

By employing Tinto's three-stages of the transition process, I sought to generate a transition biography. As Heinz (2009) suggests, I was looking for the meaningful connections the participants make in the narration of their transition biographies "between past experiences and future plans, a construction that is strongly influenced by the present living conditions" (p. 401). I believe Heinz strikes a good balance between the role of individual agency and social structure when examining how students transition. My in-depth interviewing strategy sought to capitalize on students' opportunity to reflect and make meaning of their experience and thus capture this journey. Providing the in-depth interviewees the opportunity to construct this "transition biography" (p. 140) may in fact affect their transition, and this may be considered one of the limitations of this research. This issue will be explored in more detail within Chapter 4.

Tierney (1992) contends Tinto's original conceptualization of his theory of student departure becomes especially problematic when trying to "understand experiences of marginalized groups" (as cited in Kuh & Love, 2000, p. 198). He believes Tinto's theory places a "disproportionate amount of responsibility on students to adapt, attributing little or no responsibility to the institutions to modify their policies and practices to respond to the changing needs and characteristics of students" (p. 198). For Tierney, Van Gennep's theory only implies a transition occurring from within the same dominant culture i.e. a wedding, or baptism. Furthermore, Tierney contends that applying Van Gennep's theory to a HE transition does not take into account a newcomer's transition from their previous culture into the new dominant HE culture. Hurtado and Carter (1997) echo this concern, stating that Tinto's theory is difficult

to apply in "racially tense environments for diverse groups of students whose responses to adversity are complex" (p. 22). Tierney (1992), who refers to Tinto's theory of student departure as a model, claims that such "models of integration have the effect of merely inserting minorities into a dominant cultural frame of reference that is transmitted within dominant cultural forms leaving invisible cultural hierarchies intact" (p. 611). On this point, Tierney seems to share Hurtado and Carter's concern with the inability of Tinto's (1993) theory to completely address issues related to race. While this may have been the case in Tinto's early works, Tinto sought to remedy this concern, by stating in the preface of his 1993 edition of *Leaving College*, that he worked to make his theory more applicable to "the experience of students of colour and adult students" (p. x). This is pertinent to this study since one of the sub-questions in this research posits: How do students' perceptions and experiences of power, race, class and gender influence their description and understanding of their pre-university dance experience versus their current university dance experience, and how do these perceptions relate to issues of transition? Navigating through the issues of power, race, class, and gender in the design and analysis of the in-depth interviewing was one of my greatest challenges. Braxton (2000) takes this concern with Tinto's theory of student departure one step further. *Reworking the Student Departure Puzzle*, edited by Braxton, compiles new perspectives on the Theory of Student Departure. Of special relevance to this research are Kuh and Love's (2000) (as cited in Braxton) inclusion that offers a cultural perspective of student departure that is integrated into this research.

Integrating a Cultural Perspective of Tinto's Theory of Student Departure

Kuh and Love's (2000) cultural perspective on Tinto's three-stage theory suggests, "Over time all groups and organizations, including colleges and universities, develop cultures, more or less coherent, widely accepted ways of doing things which shape how people think and behave" (as cited in Braxton, 2000, p. 198). Kuh and Love (2000) contend, "the collective, mutually shaping patterns of norms and values, practices and beliefs and assumptions that guide the behaviour of individual and groups… provide a frame of reference within which to interpret the meanings of events and actions on and off campus (Kuh & Whitt, 1988, pp. 12-13 as cited in Braxton, 2000, p. 198). According to Tierney (1992), a major

advantage to using a cultural lens "means defining the issue of student departure primarily as a sociocultural phenomenon, rather than an individual, psychological experience" (as cited in Braxton, 2000, p. 199). As a case study, this research seeks to generate a contextualized interpretation of which culture is a part, so including such a cultural lens is appropriate and relevant.

The Connection between Student Transition and Student Engagement

To be concerned with student transition is to be concerned with student engagement. According to Kuh (2009), the term engagement is used to represent constructs that deal with "the quality of effort and involvement in productive learning activities" (p. 6). Pascarella and Terenzini (2005) suggest, "Because individual effort and involvement are the critical determinants of college impact, institutions should focus on the ways they can shape their academic, interpersonal and extracurricular offerings to encourage student engagement" (as cited in Kuh, 2009, p. 5). This notion that institutions should play a key role in supporting students' academic, interpersonal, and extracurricular involvement to encourage student engagement aligns with Kuh and Love's cultural perspective on Tinto's theory of student departure. This implicitly suggests that students and the institution need to make a mutual investment in student engagement, which in turn supports and facilitates the transition process.

Since the 1970s, there has been a wave of research interest and literature concerning student engagement and its relationship with the transition process. According to Kuh (2009), the student engagement premise has been widely researched for the past seventy years. Kuh (2009) provides an historical overview of key contributors whose pioneering work laid the foundation for what is now the widespread use of the National Survey of Student Engagement (NSSE). NSSE as a survey tool was originally created as a way to "shift the national dialogue about collegiate quality from what college rankings typically emphasize [...] to authentic evidence of student learning and effective educational practice" (Gonyea & Kuh, 2009, p .7). Today, the Indiana University Survey Research Centre on behalf of the NSSE Institute conducts NSSE. By 2005, nine Canadian universities participated in the survey as the Canadian Consortium. The survey contains 120 individual questions on engagement, satisfaction, and demographics. This survey by design has helped to "cement student engagement in higher education"

(Kuh, 2009, p. 6). He cites the following key researchers' seminal contributions:

- Time on task (Tyler, 1930s)
- Quality of effort (Pace, 1960s-1970s)
- Student involvement (Astin, 1984)
- Social and academic integration (Tinto, 1987, 1993)
- Good practices in undergraduate education (Chickering and Gamson, 1987)
- Outcomes (Pascarella, 1985)
- Student engagement (Kuh, Schug, Whitt and Associates, 1991; Kuh and others, 2005).

NSSE, according to Kuh (2009), was founded -- and continues to be used -- to advance three core goals: (1) to provide high-quality, actionable data that institutions can use to improve the undergraduate experience; (2) to discover more about and document the effect of educational practice in postsecondary settings; (3) to encourage institutions to publicly report their performance on NSSE and other indicators of collegiate quality (p. 9-11). Some institutions use a "suite" of assessment tools to guide the institutional culture of planning and as such, this decision-making is based on sound evidence. According to NSSE's website, the survey is "administered annually. Many institutions participate every year, while others are on a 2– or 3–year cycle. Nearly all participate at least once within a three–year period" (National Survey of Student Engagement, 2015). It is a retrospective survey and therefore gathering NSSE results for the three institutions under investigation would not capture the current cohort of dance majors in this study. For this reason I took key components of the survey's structure, focussing primarily on the demographic questions, to create my own survey that focussed less on students' current experience, but rather captured as much information as possible on their pre-university experience A more detailed explanation of how I used the NSSE survey as a model is found in Chapter 3–Methodology.

While this chapter addressed what the research has to say about the impact of transition on the individual, the following issues have not yet been fully addressed:

a) the external variables of student preparation, access, retention, and completion acting on the

overall transition experience; and

b) how to categorize the multiple pre-university learning contexts from which students transition.

I conclude this chapter by reviewing another integral body of research that examines external variables acting on the transition experience to address these two outstanding issues. This body of research that addresses student preparation, access, retention and completion is extensive; therefore, I only highlight research that may be relevant to this discipline-specific study of transition. My adopted socio-cultural perspective (Kuh & Love, 2000) of Tinto's (1993) three-stage process of transition allows me to discuss student preparation, access, retention and completion along a continuum and place this discussion within the context of this study. This is further augmented by research from Smith-Autard's (2002) art of dance education models, which help me to categorize the multiple pre-and current university learning contexts. Smith-Autard presents "a theoretical basis for the art of dance in education and to demonstrate how it applies to current practice" (p. viii). Smith-Autard contends that, "To date, there is no one text that provides a theoretical framework to support dance education practice" (p. viii); this remains true today. Her theoretical construct offers a way to identify succinctly the goals and values of different approaches to teaching Western theatrical dance education (the primary focus of this investigation). It is "*not* concerned with other types of dance, e.g. social or folk dance, and their role in education" (p. viii, original emphasis). Although her theoretical framework was designed to address Western theatrical dance education in Britain, her art of dance education models are transferable to the Canadian dance education context. In this chapter, I briefly introduce and summarize the key characteristics Smith-Autard's three art of dance education models (educational model, professional model, and midway model).

The Pre-University Learning Experience

Student Preparation

The pre-university learning experience is defined as any dance-related learning experience occurring prior to students' arrival in their current university dance program that they deem relevant to their overall experience of transition. The HE transition research defines the first external variable, student preparation, as: "students' academic and social preparation and their accumulation of the

information, knowledge, skills and attitudes required for postsecondary success which is a fundamental step in the study of postsecondary education" (Ranis & Stein, 2003, p. 6).

American researchers Ranis and Stein (2003) report preparation taking place "in the schools that make up the American K-12 system" (p. 8) and note that this body of HE transition research investigates "Who gets prepared for what and why?" (p. 8). This body of research is extensive in both Canada and the US, and it lies beyond the scope of this study to review all the mainstream discourse related to university preparation. Of note is Goldrick-Rab's (2007) comment that, "Research on the role that preparation plays in promoting the transition to college [university] has focussed on identifying the relative contributions of academic, social and financial factors" (p. 2). She cites research by Nora & Rendon, (1990) St. John, (1991) and Thomas (1998) that tracked academic coursework and social preparation in high school and found these "to be strong predictors of both college entry and subsequent performance (as cited in Goldrick-Rab, 2007, p. 2). This body of research also notes wide-ranging inequities in academic and social preparation among disadvantaged and minority high school students in the US. Goldrick-Rab reports 'low-income parents and students are less likely to receive high quality information about financial aid opportunities" while "[u]pper income students receive information about college from a variety of sources" (p. 2). Goldrick-Rab also cites Schneider and Stevenson's (1999) research that found a mismatch between information and expectations that may result in a kind of "ambition paradox" which in turn complicates the transition from high school to university. Demographic survey data and in-depth interview data on the pre-university experience may reveal where students receive information about their prospective dance program and whether or not they too experience a kind of ambition paradox.

In Canada, the 2002 Youth In Transition Survey (YITS), a longitudinal survey designed "to examine key transitions in the lives of young people as they move from high school to postsecondary education" references social background, family structure, parents' education, parents' occupation, academic grades, school engagement, marital and parental status of youth, peer influence, individual behaviours, and educational aspirations as influencing students' preparation for university (Bowlby & McMullen, 2002, p. 20). These themes are considered in relation to the data gathered in this research. The

YITS Survey also found that "wealth, status and knowledge are transmitted from parents to children" and that "the more economic resources, the higher the occupational status of parents, the more positive will be the educational and occupational outcomes of their children" (p. 29). In light of this, my demographic survey and in-depth interviewing strategy included questions related to these social background categories.

What is most fundamental to this collective case study of a discipline-specific transition is what dance majors view as adequate preparation for their current university dance program, since students in this research are not only transitioning from their high school to university, but also are transitioning from additional pre-university *dance*-specific learning environments. In light of this reality, this collective case study seeks to learn the contexts which dance majors consider adequate preparation for the physical and intellectual demands of a university dance program. What educative dance-learning contexts do they consider the "foundational preparation" for their university dance preparation and what do they consider to be "supplementary preparation"? How do these forms of perceived foundational and supplemental pre-university dance preparation affect students' overall transition experience? Data collection associated with the pre-university experience and subtopics such as student preparation include: the demographic survey, the first of three in-depth interviews on the pre-university experience and other documents (such as websites) providing contextual information on pre-university learning contexts (for instance the private dance studio sector, performing arts high schools, provincial K-12 dance curriculums or professional training conservatories). The art of dance education models prepared by Smith-Autard (2002) will be used as a conceptual framework to name and categorize various pre-university learning contexts throughout the dissertation.

The Educational Model

According to Smith-Autard (2002) the educational model of dance education, also referred to in the dance literature as "creative dance" or the "child-centered" approach, is predominantly process-oriented, whereby the "physical, emotional and social dimensions" of a child's personality are stimulated through spontaneous individual responses and group interactions through movement" (p. 14). While the

value of this model lies within the "subjective experience of creating and expressing during the act of dancing, rather than to the object created," it is Smith-Autard's contention that the educational model is difficult to evaluate and assess. The resultant dance experience is judged primarily in terms of students' "personal gains, sense of satisfaction, release of emotions" (p. 14). Smith-Autard suggests that to advocate for this model entirely can put dance into a vulnerable position within schools, colleges, and universities, where measurable achievement (skills, knowledge, and understanding) is paramount.

The Professional Model

The primary goal of the professional model, according to Smith-Autard (2002), is "to produce highly skilled dancers and theatrically-defined dance projects for presentation to audiences" (p. 4). The product-driven nature of the professional model emphasizes "skilled bodily performance" as a vehicle to display a single codified Western theatrical dance technique such as ballet, modern, or jazz. Skill acquisition therefore trumps the development of creativity and imagination in the professional model (Smith-Autard, 2002).

The Midway Model

Smith-Autard's (2002) third art of dance education model, the midway model, combines elements of both the educational and professional models. This model works to find a fluid balance between process and product, creativity and knowledge, feelings and skill, principles and techniques (Smith-Autard, 2002). Thus, the defining feature of the midway model is the unification of composition, performance, and appreciation of dance, which leads to artistic education, aesthetic education, and cultural education (Smith-Autard, 2002). While it may seem on paper that the midway model provides a synergistic balance of the best of the educational and professional model, Smith-Autard cautions that the midway model is not static, but rather advocates for dance educators to "reflect on, and develop their own practice so that dance teaching is always dynamic and responsive to change" (p. 50). In sum, the educational model, professional model, and midway model offer ways to categorize the different types of dance-learning contexts that students in this study deem to be relevant preparation for their current university dance program.

The Current University Learning Experience

The current university experience is at the heart of this investigation and more specifically, the first-year in-studio experience of learning classical ballet. The current university experience in this research includes any experience related to students' present interaction with their university field site that they deem relevant to their overall transition experience. I temporally organized the current experience along Tinto's three-stage theory of student departure (separation, transition, incorporation). External variables such as student access, paying for university, retention, and completion intersect the current university experience. Data collection associated with the current university experience includes: the second and third in-depth interview, class observations of students' current university ballet class, field notes, reflective journaling, and other documents in the form of archival and university-related documents, brochures, and websites providing contextual information on the three university field sites under investigation. Smith-Autard's art of dance education model descriptions are also employed when describing the learning contexts of the current university dance experience.

Separation and Student Access

Separation is the first stage of Tinto's (1993) three-stage theory of student departure. While the HE transition research has typically examined the separation stage in relation to students' disassociation from membership with past communities (most typically associated with high school), this discipline-specific research defines separation as the time frame in which students begin to disassociate themselves from their pre-university dance-learning environment. Ranis & Stein (2003) define student access to PSE "as enrolment in postsecondary institutions for the purpose of a first degree or certification" (p. 11). Data gathered from the in-depth interviews triangulated with data from the demographic survey determine how and when dance majors separate from their pre-university learning environment and access their current university dance program.

The body of scholarly research which examines student access, is also extensive. Highlights include the examination of: socioeconomic status, race, ethnicity, and gender at the time of access (Ranis & Stein, 2003). Ranis and Stein note that access means "fairness not only in terms of opportunity to

enroll, but also in where and when enrollment takes place" (p. 11). They also suggest access should take into account the differentiation in the quality and range of courses of study that are available to students" (p. 11). Ranis and Stein identify possible barriers to access as: institutional barriers, the structure of K-12 education, the complex system through which PSE is delivered, parental background, familial and cultural barriers, and individual-level dynamic (p. 11). They suggest that within the aforementioned barriers are multiple dimensions to consider that may "play out differently for each student" (p. 11). These dimensions include: parental background, familial and personal expectations for success, the quality of academic preparation received, financial resources available, access to information about applications, programs of study and institutional choice, pressures associated with geographical location, realities of admission requirements, and emotional, social and cultural adjustment required by the first-year of postsecondary schooling (Ranis & Stein, 2003).

In Canada, the 2002 YITS identified the following as barriers to university: financial situation, low grades, lack of motivation, desire to stay close to home, takes too long, wanting to work, caring for own children, health, and inability to make a decision about what to study. Ranis & Stein (2003) also identify the financing of postsecondary education as an additional external variable acting on students' transition experience. They suggest that understanding the impact of paying for PSE has both social-level and individual-level impact. The 2002 YITS reported that 71.4% of respondents cited finances as the most common barrier to access to university. This research makes note of participant references to the impact of paying for university and speculates on how this may affect students' overall transition experience. Data from the demographic survey and in-depth interview determine what dance majors consider barriers to university; however, it is important to note that the nature of the research sample is such that the students studied have inherently already gained access to the university and had prior access to dance training. Nonetheless, financial concerns will be noted, should many participants perceive them to affect their overall transition experience.

Transition and Student Retention

Concerns with student retention intersect Tinto's (1993) second stage of the transition process. Transition, in this research is informed by Turner (1982) who describes the betwixt and between state of being neither here nor there "liminal." Therefore, I define transition in this research as a liminal state in which students experience feeling neither fully integrated in their current university dance program, nor fully connected to their past pre-university learning context. Retention/completion is defined as "completing courses of study and success in attaining a degree, credential, or improved knowledge" (Ranis & Stein, 2003, p. 6). Although Ranis and Stein associate retention with completion and consider retention as completion, the "ultimate test of a successful transition" (p. 6), for the purposes of this study I separate the term retention from completion.

The research on student retention is extensive. Of note is the repeated reference to prior academic success, cultural capital, and work experience as possible key individual attributes affecting retention of students in their degree program. Kalmijn and Kraaykamp (1996) identified "parental cultural capital" as having a significant effect on retention (as cited in Deil-Amen, Lopez Turley, 2007). Other noted individual attributes affecting student retention cited in Deil-Amen et al. include race/ethnicity, immigrant status, age, and parenthood. Canadian researcher Frenette (2007) found that parental education was "very strongly associated with university participation. Youth with at least one university-educated parent enjoy a large advantage in university participation over youth with no postsecondary-educated parent, roughly in the range of 15 to 20 percentage points" (p. 20). Data from my demographic survey on parents' highest level of schooling and supporting data from the in-depth interview will shed some light on the impact of parental education for the dance major.

Incorporation and Student (Potential) Completion

Tinto (1993) defines incorporation as the time-period in which students "incorporate" into their new university setting and program. He contends that once a student passes through the stages of separation and transition, which occur "very early in the student career, the individual is faced with the task of becoming integrated" (p. 98). Incorporation is a necessary step towards retention and completion

of one's PSE experience. Since this collective case study focussed solely on the first-year experience, it is beyond the study's scope to definitively determine whether students have fully incorporated and thus experienced a fully successful transition as expressed by the completion of their dance degree. The timeline around incorporation and completion is narrowed to include early evidence of incorporation and any noted intent to complete their current university dance program. Data collected from the third in-depth interview will be the primary focus of the incorporation stage.

Conclusion

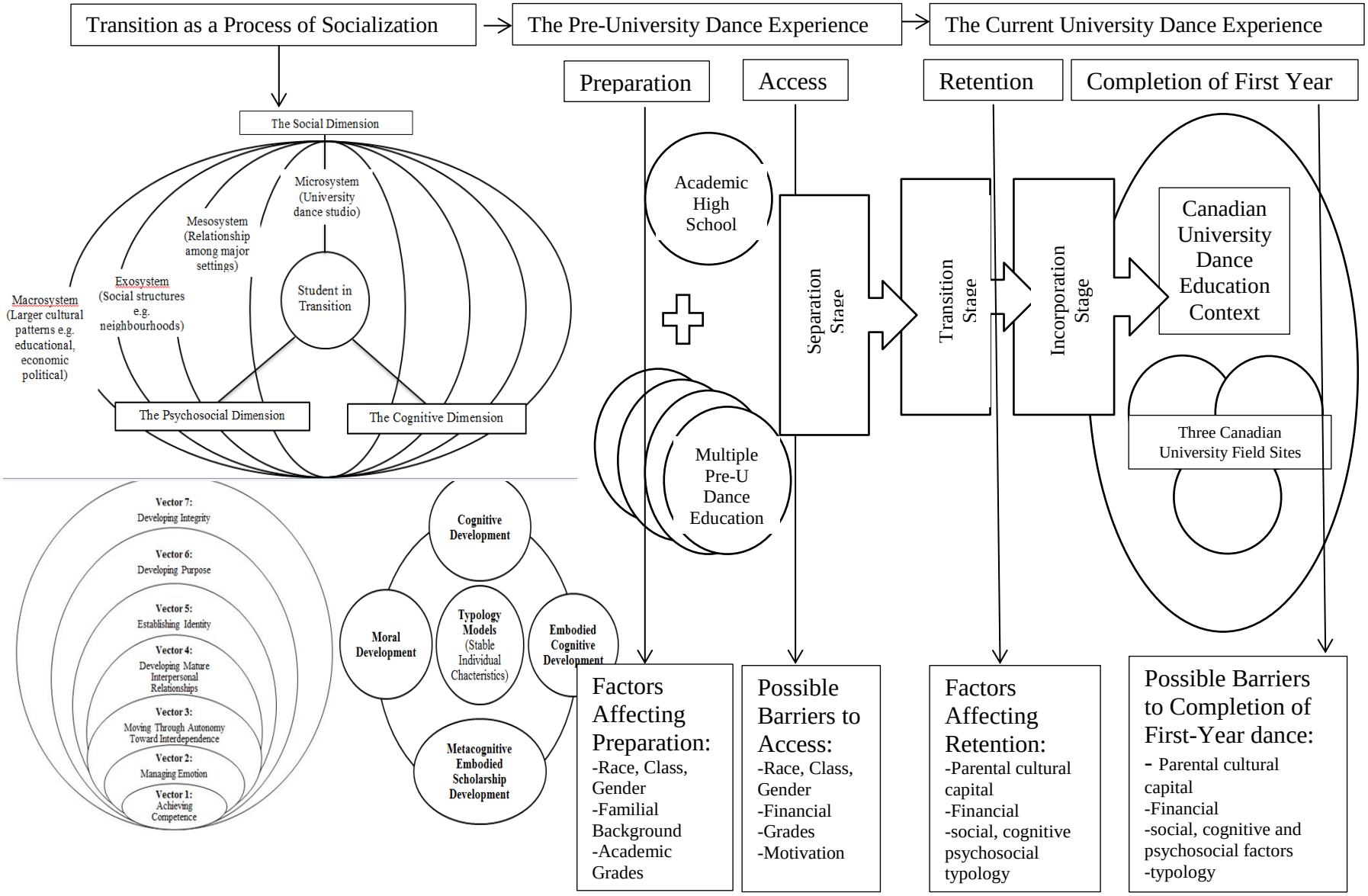
I began this chapter by reviewing the research that views transition as a process of socialization to create a multi-dimensional, discipline-specific definition of transition. I revealed my adoption of the human action of perspective of socialization within the transition process as delineated by Smith et. al (2006) after Berger & Luckman (1966) and Giddens (1979, 1984); and the central role communication plays in the transition experience (Johnson, Staton and Jorgensen-Earp, 1995; Smith et al. 2006). I adopted Pascarella and Terenzini's (1991) organization and categorization of two bodies of research that deal with student change and/or development: developmental stage theories, (which includes psychosocial theories, cognitive structural theories, and typology models); and college impact models (in which I focused on Tinto's theory of student departure). I narrowed the focus to offer a critical analysis of Tinto's theory of student departure since it is the college impact model that shapes my three-stage-in-depth interviews. I adopted Kuh and Love's (2000) cultural perspective of Tinto's theory of student departure for its qualitative use in this research. I also linked student transition with student engagement and identified the importance of the current use of NSSE in postsecondary institutions but noted that I use the demographic content of NSSE as a model of data collection to find out more about students' pre-university experiences. This chapter also identified the social, psychosocial, and cognitive dimensions of transition experience and considered these dimensions along the sociocultural perspective of Tinto's (1993) three-stage theory of transition (separation, transition, incorporation). HE dance research served as contextual support throughout.

The final section of this chapter addressed these two theoretical gaps and proposed a conceptual

framework from which to present, discuss and analyze the findings of this research project, focusing on the dance major. Divided into two main sections, the pre-university experience and the current university experience, research pertaining to student preparation was theoretically linked to the pre-university experience. Smith-Autard's (2002) art of dance education models offered a conceptual framework to report and analyze the goals and values of the pre-and current university contexts found in the data. Tinto's three-stage theory of student departure (separation, transition, and incorporation) intersects the discussion on the current university experience. The separation stage was theoretically linked with variables of student access and paying for university. The transition stage was theoretically linked with variables of student retention and in this research separated from completion. The third stage of the transition, incorporation, was narrowed to include only early evidence of incorporation at the end of this eight-month study, as demonstrated by verbal intent to complete the current university dance degree.

Figure 2.5 synthesizes the theoretical constructs offered in this literature review. It offers a visual representation of a conceptual framework for examining the dance majors in transition in this study.

Figure 2.5: A Discipline-Specific Conceptual Framework for Examining Dance Transition



CHAPTER 3: Methodology

In this chapter, I provide an overview of the methods employed in this collective case study. I begin with a discussion of my rationale for using a qualitative research paradigm followed by an overview of case study research tradition including strengths and weaknesses associated with this research method. The remainder of the chapter offers a detailed description of my sample, research sites, and methods of data collection, as well as this research project's methodological limitations.

Overall Research Design and Rationale

This project has been designed as a qualitative, collective case study to explore how dance majors describe and make meaning of their transition experience from multiple, disconnected pre-university dance-learning contexts into their current university dance-learning context. The purpose of the study is to advance our understanding of discipline-specific transitions, such as those pertaining to dance, as well as transition experiences in which students move from multiple, disconnected pre-university learning contexts into a single discipline-specific Canadian dance degree-granting program. My central research questions are: Who is the Canadian dance major in transition? How do students describe and make meaning of their pre-and current university learning experiences and how do the similarities and differences between their pre-and current university experiences relate to issues of transition?

The decision to position this research within the qualitative paradigm stems from my interest in providing "insight, discovery and interpretation" of the dance major in transition, "rather than hypothesis testing" (Merriam, 1988). I also look to Kohli and Burbules (2012) for their contextualization of the current social science research climate. They contend that "social and human sciences in general and education research in particular, is suffering from the aftereffects of 'methodological functionalism'—a conservative ideological commitment institutionalized through federal policies and practices" (p. 1) and suggest this "narrowing of the definition of scientifically based research" has "enraged" those engaged in a range of qualitative and post positivist studies (Kohli & Burbules, 2012 p. 1). Lather (2007) interprets the return to a positivistic "(re)privileging of scientistic method" as one result of a new "worldwide audit culture within its government demands for evidence based practices" (Lather, 2007, p. 2). Qualitative

(HE) transition researcher, Louie (2007) contextualizes the current pull towards quantitative research studies within the field of HE transition research. She writes:

> The emphasis in educational research, particularly funded studies by the US Department of Education has been on quantitative methods, with a recent focus on testing, given the mandates of No Child Left Behind. What we gain in terms of representatives, however we lose in complexity. In the absence of qualitative methods, like interviews and participant observations, we do not have the tools to understand the meanings individuals attach to events and situations, and how they frame their decisions. (p. 10)

Canada is not immune to the new audit culture described above. The methodological pull towards this "so-called 'gold standard' for producing scientistic knowledge or what is argued to be the only knowledge worth having" (Lincoln and Canella, 2004, p. 7) is strong; however, the gap Louie (2007) notes in qualitative scholarly research within the field of transition further supports my rationale for positioning this study within the qualitative research paradigm. Furthermore, I subscribe to the philosophical assumptions associated with qualitative research, including the assumption that there are "multiple realities—that the world is not an objective thing" but "a function of personal interaction and perception" (Merriam, 1988, p. 17). This research seeks to understand "the meaning of an experience" and strives to "understand how all the parts work together as a whole" (p. 16). Therefore this qualitative research endeavour seeks to discover how a cohort of dance majors make meaning of their transition into Canadian university dance programs and to understand the unique features of a discipline-specific transition like dance. In doing so, it assumes there are multiple, highly subjective realities "in need of interpreting rather than measuring" (p. 17).

Overview and Rationale for the Collective Case Study Approach

Within the qualitative research paradigm, my rationale for choosing to design a case study methodology is supported by Merriam (1988). It is her contention that case study research is appropriate when the investigator wishes to develop a new line of inquiry. In the HE transition review, I found that the existing research and theories on HE transition are not sufficient for examining a discipline specific transition, nor are they effective for examining educational transitions in which the body is the primary site of knowledge production. In contrast, case study research offers a suitable method for developing a

new line of inquiry into an embodied, discipline-specific transition such as dance. Merriam (1988) also advocates for the use of the qualitative case study as the primary research paradigm within the field of education (as cited in Creswell, 1998, p. 62). This allows the educational case study researcher to explore a "bounded system" or case(s), "over time through an in-depth data collection involving multiple sources of information rich in history" (p. 61). The bounded system in this case study is the transition experience of the first-year dance major learning classical ballet at three of Canada's largest dance degree programs between September 2011 and April 2012.

When conducting qualitative case study research, Creswell (1998) recommends considering what type of case study will be most useful in relation to the information the researcher hopes to discover. A single or intrinsic case study may be chosen because of its uniqueness. This allows the researcher to situate the case within its physical setting, which may include the social, historical, or economic setting (Creswell, 1998). Similarly, an instrumental case study seeks to illustrate a particular issue or issues (Creswell, 1998). While providing such an in-depth analysis of a single, unique, or instrumental transition experience of the dance major might have provided substantive in-depth analysis, this strategy would have narrowed the sample to a very small size – only one Canadian institution – resulting in institution-specific data and thus decreasing the overall generalizability of the research. Examining three university field sites instead of one not only expanded my participant sample size, but also as Yin (2003) suggests, offers a more robust and compelling study. Selecting three of Canada's largest dance degree-granting programs, two in central Canada and the third in Western Canada, increases "replication" logic. Replication logic, according to Yin (2003) requires the researcher to carefully select each site on the grounds of predicting either similar results or different results for predictable reasons. The unifying features of each field site, including each dance program's common core curriculum of Western theatrical dance as well as each field site's urban location, will offer an indication of how dance majors transition into Canadian dance programs. Although Creswell (1998) warns that including, more than one case can dilute the overall analysis, the value of selecting multiple cases offering "different perspectives on the problem, [and] process" (p. 62) increases the data's generalizability. Considering the aforementioned gap

in qualitative research on fine and performing arts transitions in Canada, as well as the absence of such discipline-specific research as dance transitions within the mainstream discourse on HE transition, positioning this research as a collective case study to include the broadest possible sample is an appropriate and relevant strategy.

Yin (2003) notes that whether one chooses a single or multiple case study design the researcher must also decide whether the study should involve one or more units of analysis. A holistic case study design involves only one unit of analysis and is advantageous when no logical subunits can be identified, or when the relevant theory underlying the case study is itself of a holistic nature. An embedded case study design involves more than one unit of analysis. It is therefore possible to have holistic or embedded single case studies or holistic or embedded multiple case studies. This multiple case study has more than one unit of analysis and is therefore positioned as a multiple-embedded case study. The two units of study are the pre-and current university experience, experienced as identified by dance majors at three university field sites. How this affects my approach to analysis and presentation of findings will be addressed later in this chapter.

Strengths and Limitations of Case Study Research

Like all strategies of inquiry, case study research as a methodology has relative strengths and weaknesses. A strength of case study research is that it is "anchored in real situations," thus allowing the researcher to investigate multiple variables within complex social units to bring about a rich and holistic account of a phenomenon (Merriam, 1988, p. 32). Furthermore, insights gleaned from a qualitative case study within the field of education can offer new theoretical constructs and/or offer concrete recommendations to improve educational practice.

Case study research also allows the researcher to draw upon multiple sources of information such as observations, interviews, and documents to provide an analysis rich in the context of the case or setting (Creswell, 1998). As a result, there are notable overlaps between case study research as a methodological approach and other qualitative research approaches that need clarification. For example, ethnographic research seeks to generate a holistic description, analysis, and interpretation of a culture sharing group,

while case study research tends to focus on a smaller unit of analysis such as a program or phenomenon to generate a descriptive "interpretation in context," which may include a description of cultural behaviour. This research seeks to generate such an interpretation in context in which a description of the cultural behaviour of dance majors is included. As a case study researcher, I am fundamentally more interested in understanding and describing the process of transition rather than solely focussing on the cultural behavioural outcomes of the transition experience; however, my interest in culture is still very much a part of the final interpretation in context. I am also interested in how dance majors make meaning of their transition experience; therefore, I have drawn on the phenomenological approach to in-depth interviewing. In phenomenology, the primary focus is to understand the essence of an experience of a phenomenon. In this project, I am interested in the dance major's experience of the phenomenon of a discipline-specific educational transition. Had I positioned this entire study as a phenomenological inquiry, in-depth interviewing of no more than ten dance majors in total would have been the only method of data collection. Instead, in-depth interviewing was integrated into this collective case study as one of many methods of data collection, and constitutes a strength of the study. While complementary elements of ethnographic and phenomenological methods of data collection are noted strengths to this case study, there also are disadvantages to the case study approach. Yin (2003) identifies how case studies have traditionally been considered "soft research" which may be the result of investigators not following systematic procedures (p. 17). Yin advocates that case study researchers be trained in a variety of data collection techniques. Another concern is that qualitative case study research provides little basis for scientific generalization, but Yin persuasively argues that the goal of case study research is to expand and generalize theories rather than to "enumerate frequencies (statistical generalization)" (p. 10).

Although Yin (2003) notes that all case study designs can lead to successful case studies, he advocates for multiple-case designs over single-case designs. Multiple case studies increase the possibility of "analytic conclusions independently arising" from more than one case, thus expanding the "external generalizability" of one's findings compared to a single case study alone. As previously mentioned, Creswell (1998) warns of the danger of oversimplifying a situation, which can lead to

erroneous conclusions about the phenomenon under investigation, while a single case study can also result in over-analysis (Creswell, 1998, p. 63).

Finally, Yin (2003) warns of the strain this work can cause on a single investigator. He writes, "Moreover, the conduct of a multiple-case study can require extensive resources and time beyond the means of a single student or independent research investigator. Therefore the decision to undertake multiple-case studies cannot be taken lightly" (p. 47). He suggests every case should serve a specific purpose within the overall scope of the inquiry. I carefully considered the strengths and weaknesses of this approach when I designed this qualitative collective case study.

Theory in Case Study Research

According to Merriam (1988), "in education, the case study design is almost never used to test theory" (p. 59); but rather is typically employed to construct or extend an existing theory. Sparked by an interest in a particular phenomenon, in this case transition, new theory grows out of the "insights of a sensitive observer" (p. 60) and evolves throughout the research process influenced by "one's imagination, personal experience, the experiences of others and existing theory" (p. 60). The key, according to Merriam, is to use existing theory as a source for new theory" (p. 60); therefore, the literature review in this dissertation identified existing research and theories of transition. As such, it not only served to provide a contextual foundation pertaining to HE transition and the interrelated areas of student experience and student engagement, but also helped to shape and guide the overall research design by working together with the HE dance research to provide a conceptual framework with which to examine the dance major in transition. This conceptual framework includes carefully chosen theories associated with the social, psychosocial and cognitive dimensions of the student experience organized along Tinto's (1993) three-stage theory of transition. Also included are external variables such as preparation, access, retention and completion acting on the transition experience. Smith-Autard's (2002) art of dance education models offers a framework to categorize the multiple pre-and current university learning contexts. Therefore, the integration of theory in this case study serves to present and discus the findings

related to the pre-university experience and current university experience. Then, a final comparative analysis of the pre-and current university experience not only generates "lessons learned" from the cases, but also extends existing HE transition theories to evolve a conceptual framework for examining other discipline-specific transitions in which the body and/or multiple pre-university learning sites are involved.

Case Study and Sample

The following section describes the purposeful sampling of the three university research sites and the criteria I used to choose these research sites followed by a description of my entry into the field, as well as the criteria used in the purposeful sampling of the study's participants.

Research Context

Broadly, the research context in this study includes the Canadian dance education community. Despite its expansive geography that contains a relatively lower population density than comparable industrialized nations in Europe and America, Canada has a well-established Western theatrical dance community that consists of a variety of dance-learning contexts. These include a private dance studio sector, professional training conservatories, performing arts high schools and universities that offer dance degrees; there are even some provincial K-12 dance curriculums offered in public schools around the country. In this case study, the research contexts being explored include any pre-university dance-learning context that participants deem relevant to their transition experience, and their current university dance-learning context. Therefore, the pre-university dance educational research contexts include, but are not limited to, the pre-university private dance studio, the performing arts high school, the professional dance training conservatory, and/or exposure to a provincial K-12 dance curriculum. These Canadian pre-university learning contexts are often disconnected from each other and offer varying teaching and learning approaches; however, the degree to which these approaches affect a student's transition is part of this inquiry. As the researcher in this study, I did not have direct access to these pre-university sites and therefore data gathered about students' pre-university dance-learning experience came solely from the student participants' retrospective narratives in the interviews. No other form of data collection other than

one in-depth interview on the pre-university experience came from the pre-university dance-learning contexts.

The current university learning contexts and the primary focus of this study include the purposeful sampling of three Canadian university dance degree-granting programs. While there are a number of postsecondary dance education options offered in Canada, including professional training conservatories, college dance diploma programs and university dance degree granting programs, I chose to narrow the focus to include what, at the time of the study, are considered Canada's three largest dance degree granting programs. All three programs are located near major city centres and, at the time of the study, offered classical ballet as part of the core curriculum.

To avoid generating an institutional comparative analysis, since the end goal of this collective case study is to provide a holistic cross-case analysis of the transition experience of the Canadian dance major, I refer to each chosen field site as Field Site I, Field Site II and Field Site III. The following section offers a brief description of the defining features of each university field site under investigation. The data employed to make this purposeful sample of sites was gathered primarily from university websites augmented by my own knowledge as an insider to the broader Canadian dance education community. Table 3.1 provides an overview of the defining features of each university field site.

Table 3.1 University Field Site Comparison Table

Category	University Field Site I	University Field Site II	University Field Site III
Location	Urban	Urban	Urban
Student Population (graduate and undergraduate)	53,000	27,000	25,000
Dance Program House Within	Faculty of Fine Arts	Theatre School	School of Contemporary Arts
Undergraduate Degrees Offered	Hons. BFA Hons. BA	Hons. BFA	Hons. BFA
Certificates /Diplomas	Teacher Training Program[12]	N/A	Teacher Training Program

[12]*Note*: Field Site I and III offer a joint program with a professional training conservatory in central Canada that allows dance majors students to obtain, in addition to an Hons. BFA degree, a Teacher Training Diploma. The Teacher Training Program is designed to offer intense, hands-on skills teaching classical ballet typically for the private studio sector.

Entry into the Field

Contact with gatekeepers at each of the three university field sites began in August 2011. Gatekeepers' formal titles varied according to the internal structure and organization of each university dance program. Therefore, my main contacts were either a Department Chair, a Director of the Dance Program, or an Area Coordinator. My initial contact with these gatekeepers began with an introductory email inviting them to discuss the possibility of participating in this research project. The tone and content of this informal email depended greatly upon my level of insider/outsider status with each institution. During this time, I maintained a high level of vigilance over the varying degrees of my insider and outsider status with each institution and worked carefully to maintain consistency in my dissemination of information and approach depending upon the extent to which each field site and gatekeeper was familiar with this research project and I.

Once the gatekeepers at each site agreed to discuss the possibility of their institution participating in the study, I followed up with a more formal letter of invitation that provided a detailed overview of the project's purpose, central research questions, data sources, collection and analysis, and informed consent procedures. This letter was sent as a hard copy via mail as well as electronically via email. I made special note in the letter that this research would <u>not</u> engage in a comparative institutional analysis. I stated that the intent was not to make comparisons between the universities, nor was the research intended to compare dance department cultures, politics or teaching methods. Rather, this research would seek to capture how this cohort of Canadian first-year dance majors within the academic year of 2011-2012, narrate and make meaning of their movement from their pre-university dance culture into the general university culture. I explained the study would be steeped in the student experience and therefore informant interviews from faculty and staff were not part of the research design. Any information gathered regarding the culture of the university, faculty and department would be presented in the final dissertation as contextual background in relation to students' individual experiences with transition. As such, data collected from anonymous student participants regarding the university they attend would be referenced in the final dissertation as either Field Site I, Field Site II or Field Site III. Although the

universities under investigation were not given a guarantee of anonymity, identifying the universities according to their assigned Field Site was implemented to help to alleviate any explicit comparisons. I concluded that at any point during the study I would be happy to address any questions or concerns the institution may have about the project.

There was much discussion with the gatekeepers at each institution regarding the appropriate time to introduce myself to their first-year cohort and begin data collection. Neither I nor the gatekeepers wanted the study to inadvertently exacerbate students' transition experience. It was agreed that first-year university students were inundated with information about university life in September and thus I followed each gatekeeper's lead in determining the least invasive time to introduce the study and myself.

At Field Site I, I was formally introduced at the first-year orientation event. I provided all those who attended with a brief overview of the project and its purpose and explained that I would be attending their first-year ballet class in the coming weeks to formally accept anyone wishing to participate. Then I distributed the flyer (See Appendix B) which included my contact information should anyone wish to email in advance with any further questions. The flyer was also posted on bulletin boards around the dance office and studios. At Field Site II, it was decided that I would wait to introduce the study and myself and invite students to participate once classes began in September. The flyer was also posted around the Dance office bulletin boards in case not all were present on September 14, 2011 (See Appendix C). Since Field Site III is located in a western province, it was not logistically possible for me to attend their dance student orientation day. Instead, I was put in contact with the first-year ballet teacher. She introduced the project on my behalf and relayed that I would be visiting during the week of September 26 -30 to accept volunteer participants. The flyer was also distributed at the Orientation event and posted on the first-year ballet teacher's office door (See Appendix D). The flyer in all three cases contained my email address and students were encouraged to contact me directly should they have any questions about the project in advance of formally volunteering.

Data Collection and Purposeful Sampling of Participants

Since the purposeful sampling of participants occurred during some stages of data collection, the following section identifies the purposeful sampling of participants at each of the three university field sites in relation to its associated method of data collection.

Methods of Data Collection

According to Creswell (1998), case study research includes "in-depth data collection involving multiple sources rich in context" (p. 61). Before outlining the multiple forms of data collection gathered in this study, it is important to mention that experiential data collection for this research began long before I entered the field. As previously mentioned, I have first-hand experience in each one of the pre-university learning contexts, including having studied at a private studio during my formative school age years, and having attended professional training dance conservatories in tandem with my secondary and postsecondary school education. I have also experienced the dance major transition first-hand during the early 1990s while attending an urban university dance program. All these experiences, coupled with two decades of teaching experience at a variety of Canadian private dance studios, professional training conservatories, and university dance programs, have provided additional data and have informed my approach to data collection and analysis.

Yin (2003) proposes employing six major sources for collecting data in case study research: documentation, archival records, interviews, direct observations, participant-observations and physical artifacts (p. 85). Yin also notes that such in-depth data collection can employ both quantitative and qualitative data and Merriam (1988) suggests that quantitative data in the form of a survey instrument can be used to inform qualitative data. Data gathered in this research included: a demographic survey, direct observations, in-depth interviews and documentation and archival records including brochures and university website information. Table 3.2 provides a breakdown of all types of data collection included in this research.

Table 3.2 Data Collection Matrix

Data Collection	What	Who	When	Number Of Participants
Survey Instrument	Demographic Information (i.e. age, sex, gender, etc. open and closed questions re: pre and current university experience)	First-year full time dance majors at three university field sites	Early September	Field Site I: 59 Field Site II: 40 Field Site III: 18 Total: 117
Class Observation	2 sessions (4 days or 6 hours of viewing first-year ballet class)	First-year dance majors enrolled in ballet technique class at all three university field sites	Session 1: Fall Term Session 2: Winter Term	Field Site I: 59 Field Site II: 40 Field Site III: 18 Total: 117
In-Depth Interviews Interview I Interview II Interview III	 Pre-university experience-separation stage Current university experience - transition stage Meaning-making of transition experience-incorporation stage	First-year full time Dance Majors at from all three university field sites	 Early Fall Term (September – October) Early Winter Term (Jan-Feb) Late Winter Term (March-April)	Field Site I: 11 Field Site II: 7 Field Site III: 9 Total: 27
Fieldwork/ and Reflective Journaling	Fieldwork, class observations, interview notes	Researcher	Throughout duration of field work	N/A
Document/ Archival Review	University/program website descriptions, on-line university demographic statistical documents, brochures, archives school newspapers	Researcher	Pre and post field site visits	N/A

Sample

Although participation in this research was strictly voluntary, a combination of convenience and purposeful sampling was employed throughout each stage of data collection. The purposeful sampling criteria required all students be 18 or more years of age, and enrolled as a full-time dance major at one of the three university field sites under investigation. Therefore, students under the age of 18, dance minors, and students taking dance as an elective course outside their major in another subject area were not invited to participate in the study. International students (students who received their pre-university dance education outside of Canada and are currently enrolled in one of the three university field sites) as well as mature students (students who have had more than two years gap between their high school years and their entrance into the dance program) were invited to participate.

Students who met the criteria had the option to volunteer to participate at three levels. The first level involved the signing of the Informed Consent form and completing the demographic survey. The second level of participation involved agreeing to be observed by me in two to four consecutive sessions of their first-year ballet classes, once in the Fall and once in the Winter term. The third level of participation involved agreeing to three 60 to 90 minute in-depth interviews conducted over the course of the academic year (September 2011 to April 2012).

Survey Instrument

My first method of data collection was a demographic survey that was offered to all first-year, full-time dance majors at all three university sites. Therefore, consent to participate in this study involved the completion and submission of the Informed Consent form (See Appendix E) and the Demographic Survey (See Appendix F). The Informed Consent form identified the benefits of participating in this research as the opportunity for participants to reflect, think critically, and share their experience transitioning into a Canadian university dance program. The demographic survey was attached to the Informed Consent form and thus both forms were completed by participants in one sitting.

The demographic survey data helped me answer my first central research question, "Who is the dance major in transition?" The purpose of this survey was to gather demographic information about the

following: a) “who” is transitioning into Canadian dance programs in terms of students’ age, gender and race; b) “where” students were coming from in terms of students’ places of birth and current hometowns; and c)“what” pre-university learning context students had experienced prior to attending their current university dance program (See Appendix F).

Also included were questions regarding their student status, (International vs. Domestic) declared major and/or minor, and year of graduation from High School, to ensure those completing the survey were eligible to participate. With the exception of the section asking students to self-identify their ethnic/racial background, which was modelled after Statistics Canada’s survey, all demographic and student status-specific data were modelled after the National Survey of Student Engagement (NSSE) since the actual NSSE survey results of the previous year would a) not reflect the experience of this current cohort of dance majors; and b) the NSSE survey does not provide information on the educative exposure or perception of preparation in students’ pre-university experience. The series of open and closed questions about students’ pre-university dance experience included the number of years of uninterrupted dance training prior to attending university, the hours per week of this instruction, as well as a breakdown of the kinds of dance training they had experienced. Students were also provided the opportunity to rank in order of importance which dance-learning environments they feel best prepared them for their current university dance program. (i.e. private recreational dance studio, performing arts high schools, private training conservatories, K-12 dance curriculum).

All demographic survey data were collected, number coded and stripped of identifying data. The surveys were labelled according to the field site location. Within each field site, those who agreed to be both interviewed and to be observed were separated from those who only agreed to be observed in their ballet class. The entire cohort of first-year dance majors agreed to this first level of participation and thus I had a 100% response rate to the survey across all three university field sites. At the end of the survey, students were given the opportunity to volunteer for two additional levels of participation: direct observation and in-depth interviewing. (See Appendix F).

Class Observations

According to Merriam (1988), "observation is considered a major means of collecting data in case study research" (p. 102). "It offers a first-hand account of the situation under study and when combined with interviewing and document analysis, allows for a holistic interpretation of the phenomenon being investigated" (p. 102). The primary intent of the direct observations was to gather first-hand accounts of the teaching and learning contexts so that when it was combined with interview and document data analysis, I would be able to provide a holistic interpretation of the dance major in transition. Observations were presented to all participants as the second level of possible participation. This level of participation did not require any additional time on the part of the students since it occurred during their regularly scheduled ballet class.

All who signed the initial Informed Consent form and demographic survey in September also agreed to be observed in their first-year ballet class on two to four consecutive days in each of the Fall and Winter terms. No further stratification of the 117 class observation sample was required; however, there were a number of additional students attending some of the first-year ballet classes that were not formally part of the study. A new Class Observation Informed Consent form was administered to the entire ballet class to ensure: a) that students still agreed to be observed (since the date of these observations occurred sometime after the initial informed consent for the demographic survey was delivered in early September) and b) to ensure that any visiting students, non-majors, or students retaking or auditing first-year ballet would have equal opportunity to decline being observed (See Appendix G). The Class Observation Informed Consent form for students, as well as one for teachers (See Appendix H) and musicians (See Appendix I) explained that I was not assessing students' technical skills as dancers, nor the teaching skills of their dance teachers, but rather I was observing the teaching and learning context and culture of dance at the university and how students seemed to be adjusting to the demands of their new university learning environment. Even though no student declined being observed at any time during the class observations, I was aware of my power in entering each of these educative spaces and made sure my presence in the room was as discreet as possible. I also worked closely with the dance teachers to

ensure my visit would not disrupt their teaching. Therefore, the scheduling of class observations was carefully negotiated to ensure I captured groups around relatively the same time within the transition continuum, while still being sensitive to students' and teachers' senses of appropriate timing for a visitor.

Table 3.3 breaks down the class observation sessions for each university field site. Two class observation sessions at each site were scheduled, one in the Fall and one in the Winter, to ensure the reliability and validity of data collected. Field Site I is broken down by two dance degree types offered at this institution, Hons. BFA and Hons. BA. The difference between these two programs will be discussed within the Discussion of Findings chapter; however, at this stage it is important to note that at this field site, not all first-year dance majors took the same ballet class. The Hons. BA dance majors at Field Site I took a beginner Introduction to Studio course for non-majors as their required ballet class, while the Hons. BFA dance majors took a closed to non-majors First-year Ballet Technique course for their required ballet class.

Table 3.3 Class Observation Comparison Chart

University Field Site	Field Site I		Field Site II	Field Site III
Degree Program Title	Hons. BFA	Hons. BA	Dance Performance	Dance Performance
Fall Term: Class Observation Session	November 14-17 (4 consecutive days)	November 22 and 24 (2 days)	November 1-3 and 8 (4 days)	September 26-29 (4 consecutive days)
Winter Term: Class Observation Session	March 12 -25 (4 consecutive days)	March 13 and 15 (2 days)	February 28- 29 (2 days)	February 20-23 (4 consecutive days)

In-depth Interviews

Students were given the option of being observed but not participating in the in-depth interviews; however, those wishing to be interviewed had to also agree to be viewed in their ballet classes. According to Yin (2003), interviews are considered one of the most important sources of case study information. Since the primary intent of this research is to explore and describe how dance majors make meaning of their dance transition experience, interview data function as the primary method and focus of data

collection. I employed a phenomenological in-depth interview strategy modelled after Seidman (2006) which involves conducting a series of three separate interviews with each participant. It is Seidman's contention that "people's behaviour becomes meaningful and understandable when placed in context of their lives and the lives of those around them" (p. 16). The spacing of the three interviews was organized temporally along Tinto's (1997) three-stages of transition: separation, transition and incorporation.

Each interviewee, with the exception of three participants, was interviewed three times. Due to illness during the scheduling of the second interview, two participants had Interviews II and III combined. Once the in-depth interview participants were given a day and time for the first of their three interviews, students were administered another Informed Consent form (see Appendix J) and Interview Protocol via email (see Appendix K) explaining the intent and structure of the interview process. The In-depth Interview Informed Consent form and Interview Protocol form were also provided by hard copy at the commencement of the first interview. We went through the information together, and students were given the opportunity to ask questions or communicate concerns before beginning. They were also asked to choose their own pseudonyms before the interview began. All interviews were recorded via an electronic recorder, augmented by interview notes taken throughout the interview by me.

The first in-depth interview, intended to capture the first stage of the transition process, was scheduled as early in the Fall term as possible (See Appendix L). This first interview sought to establish the context of the participants' pre-university experience and thus was positioned as an oral history of students' pre-university dance experience. Participants were asked to reconstruct "how" they came to dance and the "constitutive events" in their family, pre-university dance, and school experiences that "place" their transition into their current university dance program "within the context of their lives" (Seidman, 2006). In order to position their experience within the context of their pre-university social setting, I asked participants to talk about relationships with past classmates, mentors, school teachers, dance teachers, parents, school friends, and the wider community. I asked them to reconstruct a day from the time they woke until the time they fell asleep, as well as to share relevant stories about their pre-university dance experience and education prior to attending their current dance program. Data on the pre-

university experience were triangulated with the descriptive analysis of data gathered on the pre-university experience from the demographic survey.

Seidman (2006) proposes that the second interview allows "participants to reflect on the details of their experience within the context in which it occurs" (p. 17). Therefore, the second in-depth interview was scheduled in the Winter term to capture the second stage of the transition process – transition – and concentrated on students' present lived experience adapting to their new university dance program (See Appendix M). In this interview, I asked participants to reflect on how they believe they learn classical ballet at university and to identify what they believe to be their current learning style and preferences. In order to put their experience within the context of their current social setting, I asked participants to talk about relationships with their fellow classmates, mentors, teachers, faculty members, administrators, parents, and the wider community. In order to answer the central research question (how does students' meaning-making of the pre-university experience compare to their meaning-making of their current university experience?), I asked students to reconstruct a day at university, from the time they woke up until the time they fell asleep.

The third and final interview, scheduled at the end of the academic year in order to capture the third stage of the transition process – incorporation – encouraged participants to reflect on the meaning their transition experience holds for them (See Appendix N). All students participating in the in-depth interviews had the option to conduct this interview via Skype, phone, or email (by sending me an electronic copy of their answers). This was to ensure equal opportunity for all to participate in the final interview, since this interview took place close to final exams. Furthermore, a third in-person visit to Field Site III was not financially or logistically possible. Many students from this field site opted to conduct the third interview via Skype. Meaning-making questions were meant to address participants' intellectual and emotional experience with transition. Seidman (2006) suggests:

> Making sense or making meaning requires that participants look at how factors in their lives interacted to bring them to their present situation. It also requires that they look at their present experiences in detail and within the context in which it occurs. The combination of exploring the past to clarify the events that led participants to where they are now, and describing the concrete details of their present experience, establishes conditions for reflecting upon what they are now doing in their lives. (pp. 18-19)

Table 3.4 breaks down the number of students who indicated, on the Demographic Survey, interest in being interviewed.

Table 3.4 Breakdown of Total Demographic Survey Participants –Yes to In-depth Interviewing

University Field Site	Participants –Yes to In-depth Interview	Total Target and Actual Survey Participants
Field Site I	43	59
Field Site II	16	40
Field Site III	18	18
Total	77	117

Note: The total target and actual demographic survey participants reflects 100% demographic survey response rate.

Logistical issues associated with travelling between three field sites and scheduling three in-depth interviews per participant made it impossible to accept all 77 volunteer in-depth interview participants. Therefore a combination of convenience sampling and purposeful sampling was used to gather no more than 11 and no less than 6 in-depth interview participants at each university field site. Convenience sampling requires the researcher to select participants because "they are willing and available to be studied" (Creswell, 2005, p. 149). This form of nonprobability sampling was necessary to ensure a pool of participants willing and available to meet during the times I had available. I first sent out one general blind copied email to the students at each institution who said yes to being interviewed together with a list of possible days and times available for the first interview. There was some natural attrition at this stage. Once this smaller sample was established, a purposeful sampling was applied: male students were scheduled first to ensure their representation in the study, since the demographic of this entire cohort of dance majors was overwhelmingly female. Using preliminary findings from students' demographic survey information, I applied a subsequent purposeful sampling approach, this time of students' pre-university learning contexts (private dance studio, performing arts high school and professional training conservatory and exposure to a provincial K-12 program), student status (International and domestic), and

racial/cultural backgrounds, to ensure as diverse a pool of interview participants as possible at each institution. Table 3.5 offers a breakdown of the final number of in-depth participants by university field site. The final total number of in-depth interview participants in this research across all three university field sites was 27, not including 1 student who dropped out of the study.

Table 3.5 Breakdown of Final Number of In-Depth Interview Participants by Field Site

University Field Site	Total In-depth Interview Participants
Field Site I	11 of 59
Field Site II	7 of 40
Field Site III	9 of 18
Total	27 of 117

Fieldwork and Reflective Journaling

Fieldwork, or as Yin (2003) calls it, "direct observations," involves making a field visit to the case study "site" in order to record some relevant behaviours or environmental conditions (p. 92). This can include "observations of sidewalk activities, classrooms, meetings, condition of building or work spaces, climate or impoverishment of an organization" (p. 92). Not unlike participant and direct observation, observational evidence is "useful additional information on the topic being studied" (p. 93).

My fieldwork/direct observation for each field site under investigation was extensive. Although my formal immersion in the field began in September 2011 and ended in April 2012, my fieldwork for this research was also informed by a lifetime within the Canadian dance education community. This includes two decades of teaching experience in both the pre- and current university learning contexts. I have been a faculty member at university Field Site I, a member of the professional dance community within university Field Site II, and a member of the broader Canadian university dance education community within Field Site III. These varying degrees of insider and outsider status required me to be exceptionally reflective of how my status might render what I was seeing and experiencing in the field invisible as a result of my closeness to the subject matter.

Practicing reflexivity for this collective case study therefore occurred in two stages. First, prior to entering the field, I applied a feminist analysis to a personal and professional narrative of my own dance transition experience as part of a proposal for an earlier considered dissertation.[13] This exercise not only served to bracket my experience as a former dance major in transition, but also helped me to formulate an ethically driven strategy (Madison, 2005) for this research, including all methods of data collection and final analysis. This ethically driven strategy included my second reflexive strategy, (Ness, 2001) which was to keep a reflective journal while immersed in the field. Here I reflected on my various layers of insider and outsider status at each university field site. This journal became an important repository for notes of my on-going emotional state within the field, my strong connection to the subject matter, and my dance craft. This helped me render visible what might be invisible because of my closeness to the subject, and to carefully manage those things that I take for granted as a participant in the dance culture and teaching/learning community.

This journal also contained my field notes, which included comments, observations, and thick descriptions (Geertz, 1973) about each research site's physical setting, surrounding city, campus, and classroom space. My field site journal also contained insights, analysis, and interpretations of things I saw, experienced, and felt while in the field, including new ideas, fears, mistakes, confusion, and reactions to the experience of field work.

Ethics

The Human Participant Review Committee provided ethics approval for this project on July 5, 2011, two months prior to the commencement of the study. The prepared documents for ethics review stated that I did not foresee more than minimal risk to the participants in this research. I stated that in the

[13] The following authors/research were referenced to generate this feminist analysis which not only allowed me to bracket my experience, but helped me to consider my own socialization within the disciplinary culture of dance before entering the field. As a feminist, analyzing my experience in this lens influenced the overall design of the project, although the size and scope of the dissertation did not allow for the body of this work to be included in this final write-up. (Banes, 1998; Boler, 2004, Boler & Zenbyles, 2003; Bond & Stinson, 2007; Bolt, 2008, 2006; Culley & Portuges, 1985, Fine & Weiss, 2003; Finke, 2000; Fisher, 2007; Gore, 1992, 1993; Greben, 2002; Gunn Allen, 2000; Kerr-Berry, Clement & Risner, 2008; Ladson-Billing, 2000; Luke, 1996; Luke & Gore, 1992; Lynne Hanna, 1988, Lewis, 1993; Li Li, 2004; Maher & Tetreault, 2001; Manning, 1997; McRobbie, 1997; Mayberry & Rose, 1999; Stinson, Villaverde, 2000)

event a participant displayed any form of transition anxiety during the study, I would cease the method of data collection and provide information on where the student could receive on-campus support and counselling. This occurred four times during the in-depth interviewing. In all cases, the interview was stopped, the recorder was turned off. The participants were then provided with information on where to receive on-campus support. Only one of the four participants who communicated extreme transition anxiety opted to formally withdraw from the study after the second interview.

All participants in this study were 18 or more years of age. The total number of participants could not exceed the number of first-year entrants for 2011 at each university, or fall below a minimum of six first-year entrants at each university. The research sought to offer equal opportunity for all students to participate regardless of gender or racial/ethnic background; however, only students enrolled as full-time dance majors were asked to participate, including both domestic and international students. Part-time students, dance minors, or students auditing first-year dance classes were not invited to participate.

An informed consent form was administered at the commencement of every method of data collection to ensure all participants, at every stage of the research: a) understood the intent of the method of data collection (i.e. of the demographic survey, the class observations, and the in-depth interviews); b) understood their right to cease participation at any time during the research; and c) understood their right to anonymity and confidentiality. Every precaution was taken to protect students' anonymity and confidentiality at all stages of this project. All names and identifiers present in the data collected from the demographic survey, class observations notes, in-depth interview transcripts, and field notes, were deleted or replaced by pseudonyms. All in-depth interview participants were provided with the opportunity to choose their own pseudonym and each demographic survey was number coded. In cases where participants referenced names or identified schools, administrators, or teachers they worked with in either their pre- or existing university dance program – either during the interview or within any of the demographic data – I deleted these identifiers to protect these individuals' identities. As such, anonymity and confidentiality was provided to the fullest extent possible. Being an insider to the broader dance community meant that many of the people, places and situations that students referred to in their

interviews were familiar to me. I therefore worked to maintain a high level of awareness of how my insider knowledge of the dance community might result in making connections to the data. Reflective journaling became an integral tool to maintaining my awareness and vigilance over my closeness to the subject matter and the people, places and experiences shared in the interviews.

It was originally proposed to the gatekeepers at each institution that I would video tape dance classes as part of the class observation data collection process (See Appendix A). The initial line of thought was that video might be the least invasive form of data collection. Although this passed ethics review, one university raised a concern, primarily on behalf of the dance technique classes' musicians whose music would be captured on the video. Music produced in this classroom environment is considered a form of intellectual property. To remedy this oversight, I agreed to conduct all class observations at all three institutions in person, both for consistency and for the comfort of musicians, students, and teachers alike. Appropriate amendments were made to all subsequent Informed Consent forms to reflect this change to the class observation approach. No videotaped recordings were made in the course of this research, and all class observations were conducted by me, with notes taken by hand.

As previously noted, to ensure that all individuals present in dance classes to be observed (including dance minors or students auditing the dance class) were given Informed Consent forms, a separate form was administered on the first day of the class observation sessions (See Appendix G, H, I). If anyone, be they dance teacher, musician, or student, had declined involvement in the class observation sessions, I proposed to approach another ballet teacher or faculty member teaching a comparable Western theatrical dance technique classes offered at that field site to arrange a class shift. However, this did not occur. All members of the classes at all three institutions agreed to take part in the class observation sessions.

Since there were 27 in-depth interview participants across all three institutions resulting in a total of 81 in-depth interviews within the span of 8 months, member checks of interview transcripts was not logistically possible. However, I provided each participant with a brief synopsis of what was discussed in the previous interview and asked whether they had anything to add or if there was anything they would

like to change or retract prior to the commencement of the next interview. Notes were made of any additions or changes.

In addition to adhering to ethics procedures as outlined by the Human Participants Review Committee, I took additional steps to address my closeness to the subject matter. This included the previously discussed analysis of my own transition narrative and reflective fieldwork journal, as well as a deliberately developed interview style that was ethically grounded in the world of the Other (Madison, 2005). As Seidman (2006) states, "The rapport an interviewer must build in an interviewing relationship needs to be controlled. Too much or too little rapport can lead to distortion of what the participant reconstructs in the interview (p. 97). I worked to maintain this delicate balance with my interviewees.

I engaged in an interview strategy that sought to minimize my power as a researcher and faculty member and tried to engage in a dialogic relationship with the Other by making the interview feel like a conversation rather than a formal interview (Madison, 2005). I therefore never met interviewees in or near my own dance office space and allowed the interviewees to choose the locations in which they wanted to have the interviews. Interviews were always held in a public place on campus, yet somewhere private enough that students could speak openly and confidentially. Locations for interviews included campus coffee shops and empty theatre lobbies. Table 3.6 provides a breakdown of the total number of participants by method of data collection.

Table 3.6 Final Total Number of Participants by Method of Data Collection

University Field Site	Demographic Survey	Class Observations*	In-Depth Interviews
Field Site I	59	59	11
Field Site II	40	40	7
Field Site III	18	18	9
Total	117	117	27

Note. *****Numbers not including non-majors and audits present in classes.

Document and Archival Review

Merriam (1988) refers to documents as ready-made source data "easily accessible to the imaginative and resourceful investigator" (p. 104). Unlike other methods of data collection like interviews and direct observations, documents are "usually produced for reasons other than research and therefore

not subject to the same limitations" (p. 104). The advantage and disadvantage to documents is they are produced independent of the research. They are both a non-reactive form of data and grounded in the context of the study. In this collective case study such documents included university website dance program descriptions, statistical documents reflecting demographic data on university populations, university and dance program brochures, school newspapers, archived documents on university and program history, school newspapers, dance community postcards, advertisements, and programs. Documents were gathered at all stages of the research process including prior to, during, and after the field study. Merriam suggests determining documents' authenticity, accuracy, and relevance is part of the research process. The documents gathered in this case study primarily informed the building and support of university site descriptions/profiles and were used to help uncover meaning, develop understanding, and discover new insights in relation to my central research problem – understanding and describing a discipline specific transition of dance.

Approaches to Data Analysis

The following section provides a detailed description of my approach to analyzing the data in the collective case study.

Phase I – Case Record

Data analysis for this qualitative case study began during the first method of data collection and continued through to completion. As Merriam (1988) suggests, "without ongoing analysis one runs the risk of ending up with data that are unfocussed, repetitious and overwhelming in the sheer volume of material that needs to be processed" (p. 124). Data was organized and coded as it was gathered, to begin the process of creating a case study record as early as possible. Three colour coded file boxes, each labelled University Field Site I, II or III, housed all corresponding case study documents such as Informed Consent forms for each method of data collection including those associated with demographic survey collection, class observations, and in-depth interviews and protocol forms. Immediately after demographic surveys were completed, they were stripped of identifying data, number coded, and then subdivided into two categories within each field site: (1) those who at the end of the survey said yes to

being interviewed; (2) those who said no to being interviewed. For the first category, a contact list of preferred email was created so these prospective interviewees could be emailed a potential day and time to begin the interview process. This process was repeated for each university Field Site.

Once in-depth interviewees were contacted via their preferred email, on-going notes were made on a case study calendar to keep track of interview days and times across all three institutions. Travel time and costs also became a part of this note taking process and became an integral part of the case study record. Once an interviewee was given a confirmed time and location for the first of three in-depth interviews, a file folder (coloured coded to correspond to the colour coded University Field Site file box) was created to contain each participant's demographic survey, related informed consent forms, interview protocol forms, and prepared lists of questions for each in-depth interview (See Appendix L, M and N). Supplementary notes were taken throughout the interview when needed and kept in the interviewee's file. Once the interviewee had chosen a pseudonym, the colour coded file folder was labelled with their pseudonym and always kept with other interviewees' files in the corresponding university field site box. The one exception was the electronic interviews. All electronically recorded in-depth interviews (81 in total) were transferred and stored by field site on the hard drive of my computer to await transcription process.

Three different Field Site journals, also labelled and colour coded by University Field Site, accompanied me to every field site visit. These notebooks, containing thick descriptions of the field sites' physical environment, observer's comments about the surrounding area, and reflective memos and notes on my insider/outsider status, were placed in the corresponding Field Site box as part of the evolving case study record.

Archival materials and other documents in the form of school newspapers, flyers, brochures and advertising post cards collected in and around the campus were coded and added to the corresponding University Field Site box throughout the duration of the study. Even if it was unclear whether these materials were relevant, they were coded and added to the box until the next phase of analysis could be conducted.

By the conclusion of the last in-depth interview in April 2012, a hard copy case record of each University Field Site was therefore gathered into one of three colour coded boxes. Each file box contained all materials, except for the electronic in-depth interview recordings, gathered from each corresponding field site: case study documents (Informed Consent letters), demographic surveys, field note books, class observation notes, in-depth interview case files, and archival and other documents (brochures and school newspapers).

Phase II – Intensive Analysis

As Merriam (1988) states, "Data analysis is the process of making sense out of one's data" and thus an integral part of phase two" (p. 127). Therefore, the next task became transferring the data in paper form from the boxes into an electronic form in order to create an electronic case study record of the raw data from which to begin intensive analysis. This phase of analysis "consolidated, reduced, and to some extent, interpreted" (p. 130) the data collected. First, demographic data was transposed by hand from paper form into an Excel spreadsheet, which was then transferred into an SPSS data base. Preliminary descriptive analyses were run, and descriptive notes and memos were made. All interview data were transcribed into Word documents, with preliminary comments, observations, and queries recorded in the margins while transcribing. All transcriptions and preliminary notes were then transferred into nVivo and categorized first by university field site and then, within each field site, each interview was organized chronologically. Field note journals were read and notes made in the margins, and then transferred into nVivo as memos. Other documents in the form of archival material were coded and notes transferred into nVivo as memos. nVivo became the primary location to store data with the exception of the demographic survey data which stayed in SPSS. Notes served to isolate the most striking, most important aspects of the data, and I kept a running list of these initial insights in a separate notebook. This list served as a preliminary outline or system of classification.

At this stage of the research process, Merriam (1998) suggests the researcher is "holding a conversation with the data, asking questions of it, making comments, and so on" (p. 131). Therefore once all data had been transferred into nVivo and SPSS, I began this "conversation with the data" . Since I had

established that this project does not seek to provide an institutional comparative analysis between university field sites, it became apparent that although all raw data were stored in nVivo and SPSS by university field site, intensive analysis was needed to retain the phenomenon of transition in the foreground. A read-through of all the data on nVivo and SPSS, (including my preliminary outline for classification) allowed me to form two basic categories or units of analysis: the pre-university experience (across all three universities under investigation) and the current university experience (across all three universities under investigation). Then I began the process of grouping data according to these two basic categories. Data collated for the pre-university experience included: demographic survey data, in-depth interview I, my reflective journaling notes, and a small sample of other documents pertaining to the pre-university experience (K-12 curriculums, website data gathered from the private studios sector, professional training conservatories and performing arts high school websites). These other documents were gathered as general contextual support material on the pre-university experience, not specific to interviewees' actual pre-university experiences. Data collated into the second unit (the current university experience) included: in-depth interview data from interviews two and three, class observation notes, field notes, reflective journal notes and other documents in the form of university website data, brochures, archival material on each university, school newspapers and surrounding dance community news.

Phase III – Developing Categories

With the two basic units of the pre- and current university experience established, a second read-through of the interviews in nVivo allowed me to take my categorizations to create more specific codes (or in nVivo terms, "nodes"). Nodes operate much like file folders in which quotes that exemplify the node type can be dragged and dropped into the electronic folder. At this stage of the analysis process, Merriam (1988) notes that this is "largely an intuitive process, but it is also systematic and informed by the study's purpose, the investigator's orientation and knowledge" (p. 133). The coding process at this stage of analysis included identifying broad topics associated with the pre-and current university experience. Nodes that emerged began to reflect the goals and values of the pre- and current university learning context; categories that reflected themes in the HE transition literature, i.e. students'

(inter)dependence; and unassignable categories including memorable quotes. Multiple nodes (which are virtual bins) were created to house supporting quotes, and memos from class observations, field notes and other documents. This phase marked the end of the analysis within each case site.

Phase IV – Developing Theory

Part of this fourth phase includes moving from embedded units of analysis for each case to a cross case analysis since this multi-case study seeks to see "processes and outcomes that occur across many […] sites" and to understand how such a process as a discipline specific transition is "bent by specific local contextual variables" (Merriam, 1988, p. 154). This involved moving from concreate descriptions of observable data to a more abstract level using concepts to describe phenomena as well as moving from "describing the data in the form of categories, themes and types" to interpreting the data (p. 140). Merriam suggests we are no longer only dealing with observables, "but unobservables and are connecting the two with successive layers of inferential glue" (p. 140). Theorizing at this level is a difficult task and "fraught with ambiguity," so Merriam advocates the researcher think contextually rather than linearly.

Ultimately, this final cross-site/cross case analysis led towards expanding current theories of transition to include exploring a discipline-specific transition experience in which the body is the primary method of knowledge production.

Validity

According to Merriam (1988), validity refers to how one's findings match reality. Repeated observations of the field sites and participants and clarification of the researcher's biases were employed to ensure validity while in the field. Triangulation and pattern matching was used to ensure validity during data analysis. Data triangulation, according to Yin (2003), involves gathering multiple sources of data to "provide multiple measures of the same phenomenon" (p. 99). For example, by incorporating the demographic survey instrument into this qualitative research, I was able to compare qualitative findings about students' pre-university learning experiences from the in-depth interviews with data taken from the survey data, which represented the entire Canadian dance major cohort for 2011-2012. In-depth interview

content was also compared with notes taken during fieldwork, archival documents and class observation notes.

Reliability

Reliability refers to "the extent to which one's findings can be replicated" (Merriam, 1988, p. 170). The goal of reliability, according to Yin (2003), is to "minimize the errors and biases in a study" (p. 37). Although Merriam points out that qualitative study within the field of education, is "in flux, multifaceted and highly contextual, because information gathered is a function of who gives it and how skilled the researcher is at getting it" (p. 171), reliability is not the primary concern that it is in quantitative research. Lincoln and Guba (1985) therefore propose thinking about "dependability and/or consistency" of results obtained from the data (as cited in Merriman, 1988). Reliability in this study (which is inextricably linked to validity) was achieved by: a) considering my position and bias, b) triangulation, c) generating an auditor trail in the form of a description of how data were collected, how categories were derived, and how decisions were made throughout the project. Including the survey instrument data, even though the analysis of this data was primarily descriptive, also supports this study's reliability.

Limitations

Four limitations have been identified in this collective case study. First, this research was positioned as a collective case study in order to capture as broad a Canadian demographic as possible; however, as Creswell (1998) warns, the more cases studied, the "greater lack of depth in any single case" (p. 63). This limitation was addressed by ensuring evenness in the quantity of data collection gathered across all three field sites. Gathering large sample sizes of no less than 6 and not more than 11 in-depth interview participants at each field site also helped to offset this limitation. Since random sampling was not an option, a second limitation relates to a combination of convenience and purposeful sampling used to gather in-depth interview participants. At the end of the demographic survey, students were asked if they wished to also participate in three, one-hour in-depth interviews scheduled over the course of the academic term. With these types of sampling there is no absolute guarantee that those who participated in

this study represent the collective experience of *all* Canadian dance majors in transition. The aim of my research however, is to capture a momentary truth for a particular cohort and to posit what can be learned about the transition experience from it. Furthermore, the power of the in-depth interviewing process should not be discounted, for it also functions as an element seeking to facilitate the students' transition. This too may have affected the sampling. Another limitation relates to the amount of time allocated to each field site. Time, funds and access to the University Field Sites under investigation limited this study to one academic year – September 2011 to April 2012. This created two challenges, one methodological and the other theoretical. Methodologically I had to be careful to divide my time in each Field as evenly as possible, carefully balancing travel across the country with the most appropriate time for various modes of data collection between fields. Careful planning and on-going communication with gatekeepers and participants helped to address this limitation. Theoretically speaking, this study could not truly capture students' full transition experience by the end of their first-year of study. HE transition literature indicates that transition continues well into students' degrees (Tinto, 1997). Future research could expand this study longitudinally to cover one cohort of dance majors at three Canadian institutions over the course of their four-year degree.

Lastly, Yin's (2003) concern with the extensive resources and time required for a single investigator to conduct a multiple case study meant factoring in a longer than initially-anticipated data analysis phase. As the sole investigator with limited resources, I made use of computer software in the form of SPSS for the demographic survey data and nVivo for the in-depth interview data. These programs helped me to manage the extensive data I collected, and therefore helped to address this limitation.

Presentation of Findings

Creswell (1998) advocates that "[w]hen multiple cases are chosen, a typical format is to provide a detailed description of each case and themes within the case, called a within-case analysis, followed by a thematic analysis across the cases called a cross analysis, as well as assertions or an interpretation of the meaning of the case" (p. 63). As delineated in my approach to data analysis this project does need seek to make a cross-case analysis across institutions, since this project does not wish to provide a comparative

institutional analysis.

The phenomenon of transition is at the heart of the investigation and how dance majors make meaning of their experience. Therefore my presentation of findings will discuss findings on the pre-and current university experience in Chapters 6 and 7, and 9 and 10 followed by a comparative analysis of these two experiences in Chapter 11. This chapter also concludes the dissertation with a summary of lessons learned, possibilities for future research as well as possible theory building.

Conclusion

This chapter provided an overview of the methods employed in this collective case study including my rationale for using a qualitative research paradigm, an overview of case study research tradition and its inherent strengths and weaknesses as a methodology, plus a description of the purposeful sampling of my research sites. The use of purposeful sampling and convenience sampling was referenced in relation to my overview of my multiple methods of data collection. I provided a description of four phases of my approach to data analysis as well as comments on research validity, reliability and the project's methodological limitations. How I will present my findings concluded the chapter.

CHAPTER 4: Discussion of Demographic Findings

In this chapter, I present the data gathered from demographic surveys followed by a discussion and analysis of the findings which seek to answer my first central research question: Who is the dance major in transition? The demographic survey (See Appendix F) was administered to the entire cohort of 117 first-year dance majors across three university field sites in early September 2011. The survey's primary intent was to identify demographic details of the dance major in transition such as students' gender, age, race/ethnicity, and place of birth, as well as from where dance majors in Canada have transitioned. This chapter presents two descriptive analyses: first, the 117 demographic survey participants, followed by the 27 in-depth interview participants. The latter serves to identify whether this smaller sample of dance majors in transition is representative of the larger collective cohort. An analysis and discussion of the findings provides contextual support for Chapters 6 and 7.

Summary of Demographic Survey Findings

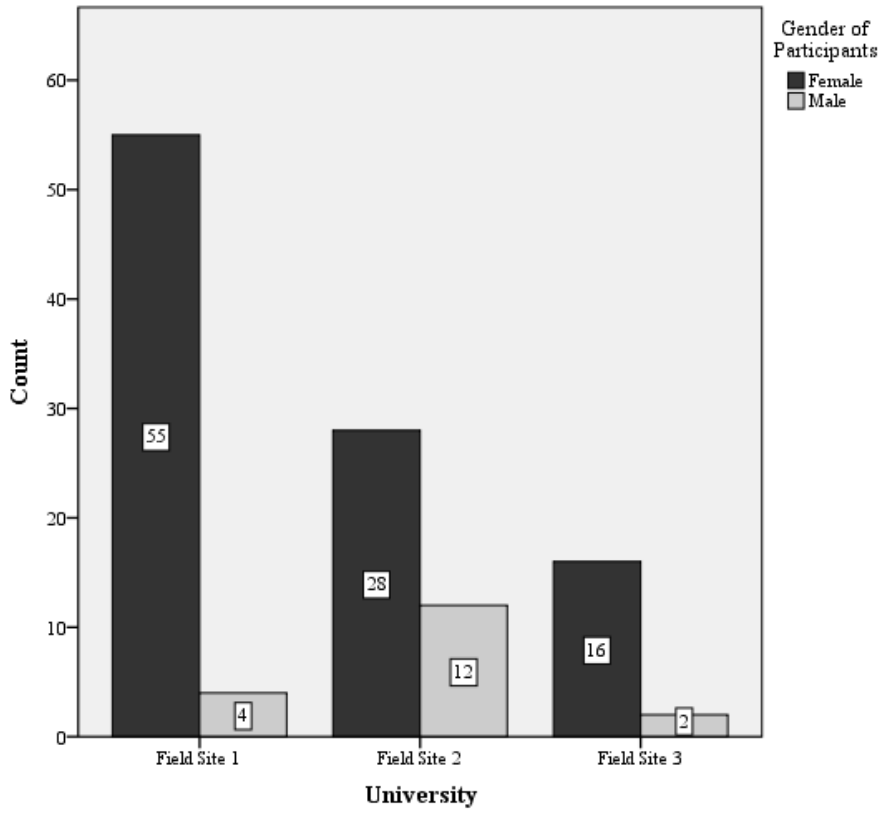
Survey questions 1 to 5, 7, 8, and 20 gathered basic demographic information about student respondents including their gender, ethnicity/race, age, country of birth, student status (domestic vs. international), and year of high school graduation (See Appendix F). Figures in the form of bar charts are included throughout, when a visual representation of the data serves to enhance the descriptive analysis.

Gender

Data collected from the 117 survey respondents revealed 84.6% are female (n=99) and 15.4% (n=18) are male, making this an exceptionally female dominant cohort compared to the 2012 Canadian national gender enrollment average in which women accounted for 56.3% of total enrollments and men for 43.7% (Statistics Canada, 2014). When gender was examined by field site, the following patterns emerged. Field Site I, which contained the largest first-year cohort (n=59), had the highest female enrollment, 93.2% (n=55), and the lowest male enrollment 6.7% (n=4) of the entire study. Field Site II, the second-largest dance program in this study (n=40), had the lowest female enrollment, 70% (n=28) , and the highest male enrollment, 30% (n=12), of all three field sites. This suggests there may be some curricular feature about Field Site II's dance program that is attracting a higher male enrollment than the

other two field sites in this study. Field Site III, the smallest first-year cohort in this study (n=18), had the second highest enrollment of women, 88% (n=16), and the second lowest male enrollment, 11.1% (n=2), across all three university field sites. A more comprehensive analysis of how gender disparities impact the transition experience in the HE transition literature will be addressed later in this chapter, in the discussion and analysis of demographic findings. Figure 4.1 offers a visual representation of gender by field site.

Figure 4.1 Gender by Field Site (n=117)



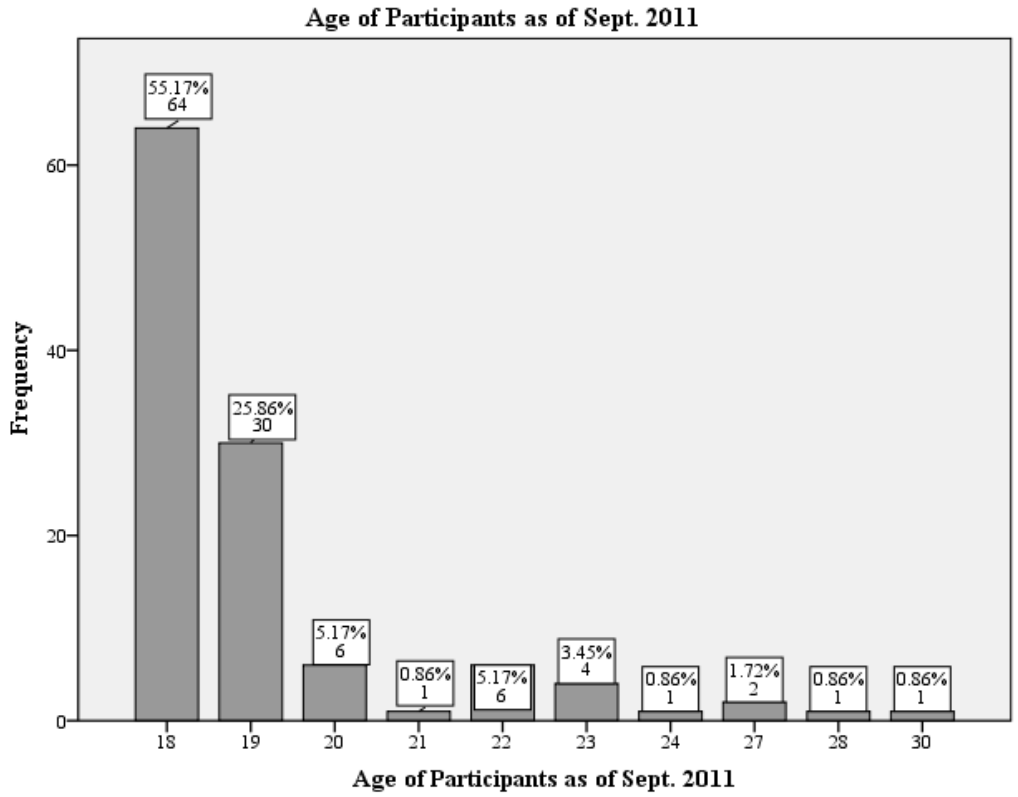
Age

Students in this study ranged in age between 18 and 30 years, with two respondents not disclosing their age. More than half, 55.7 (n=64), were 18 years old as of September 2011, with only one student identified as 30 years old. The mean age of this cohort was 19.1 years. Only 4.4% (n=5) of the students were over the age of 24. The overall age range for this study was just under the Canadian national age range in Dale's 2010 report for Statistics Canada, which stated 90% of students in colleges and

universities in Canada were under the age of 40. A mean age of 19.1 years also suggests that not all students in this present study transitioned directly from high school into their current university dance program. Hango (2011) corroborates that there are multiple pathways and timings that affect the age composition of university students. For example, Hango reports that some students take a "gap year"[14] (p. 8) before attending PSE, and identifies five influential factors that may affect the timing of students' PSE entrance: "(1) demographic characteristics, (2) geographic location, (3) family of origin, (4) academic performance and commitment to education, and (5) potential barriers [to finishing high school and/or PSE]" (2011, p. 10). The nature and timing of students' separation will be explored later in this chapter. Figure 4.2 represents students' age in the form of a bar graph.

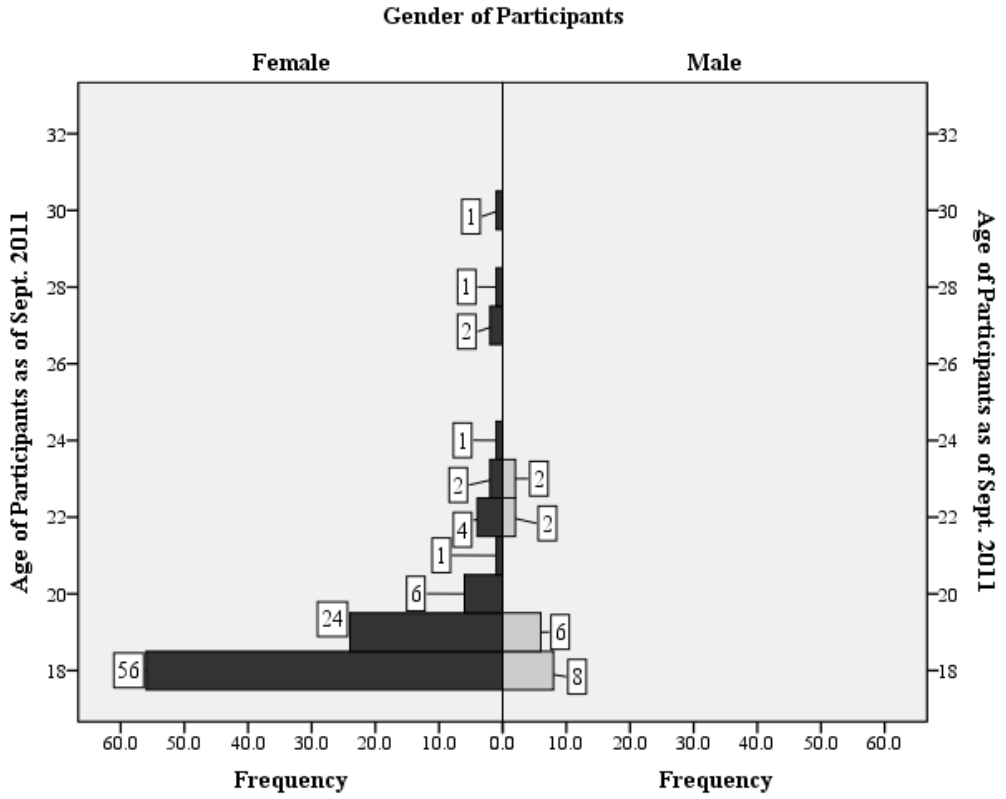
[14] There is much discussion within Hango's (2011) research on how to appropriately define a "gap year" within the Canadian context. He cites the UK definition as "any period of time between 3 to 24 months which an individual takes time 'out' from formal education, training or the workplace, and where the time out sits in the context of a longer career trajectory" (Jones, 2004 as cited in Hango, 2011, p. 8). He also references the United States' reference to "delayed enrollment" which is defined as starting PSE seven months past high school graduation. Hango reports that Canada is comparatively sparse on the time between high school and PSE enrollment but cites the time ranging from 4 months to 1 year.

Figure 4.2 Age of Participants (n=117)



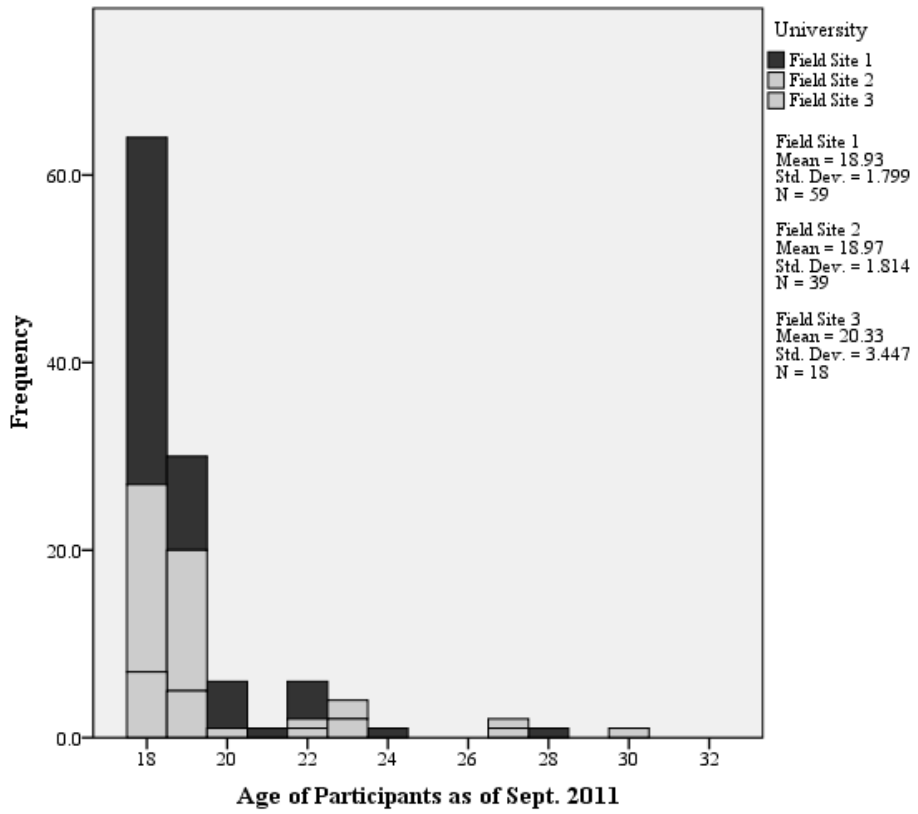
When age was analyzed in relation to gender, there were no male students older than 24 years. Of the 18 male students enrolled in first-year, 14 were age 19 and younger while the remaining four students ranged between 22 and 24 years old. This was somewhat surprising since the HE dance research indicates male dance students typically begin their formal dance training later than women (Hamilton & Hamilton, 1994). There was, however, a much wider age range among the women in the cohort. Although 80 women were age 19 and younger, the remaining 13 women first-years ranged from age 20 to 30. Only four female students indicated they were 25 and older, with the eldest female student at 30 years old suggesting the majority of mature students in this study were women and not men. Figure 4.3 offers a visual representation of gender in relation to age in the form of a population pyramid histogram.

Figure 4.3 Age of Participants by Gender (n=117)



When age was examined by field site, the mean age at Field Sites I and II was 18.9 years. Field Site III had the highest mean age of 20 years. Figure 4.4 represents the age of participants by field site in bar chart form.

Figure 4.4 Age of Participants by Field Site (n=117)

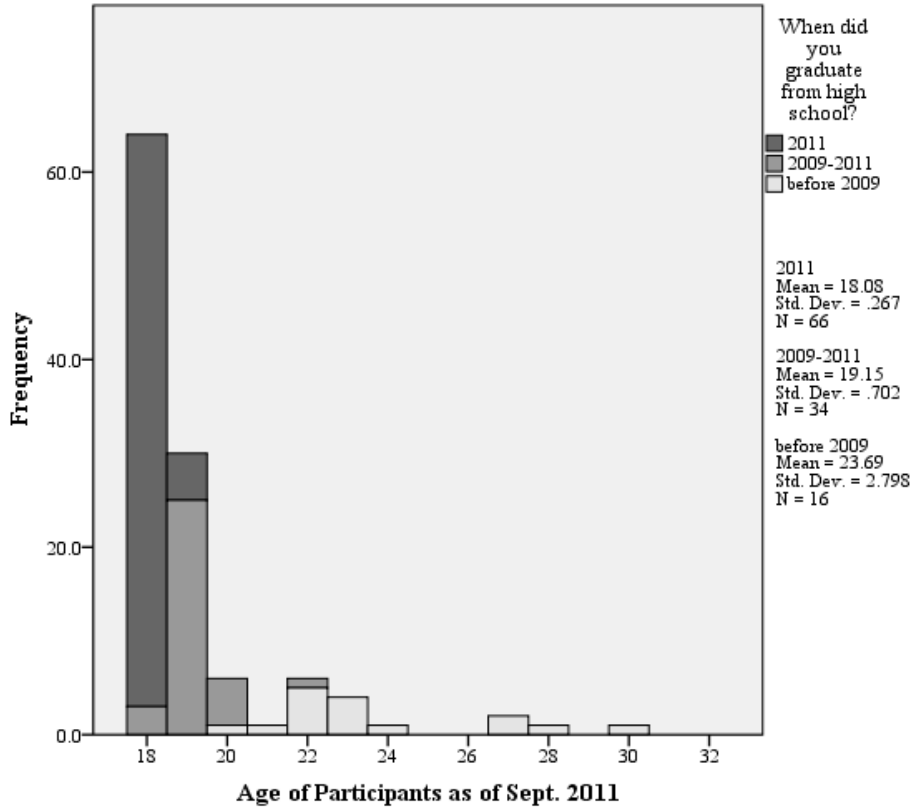


Timing of Students' Separation

When mean age was analyzed in relation to when students graduated from high school, further insight was gained on the nature and timing of students' separation from high school and entry into university. The mean age of the 56.41% (n=66) of students who separated from their high school in 2011 was 18.08 years. For the 29% (n=34) who graduated between 2009 and 2011, the mean age was 19.15 years, and for the 13.68% (n=16) who separated before 2009, the mean age was 23.69 years. These findings further corroborate the suggestion by Hango (2011) that not all students transition directly from high school into their current PSE dance program. Although the nature of the demographic survey was not designed to provide information on exactly what the latter 42% of students were doing with their time between high school and university, there are four possible scenarios: (1) students may have taken a "gap year"; (2) students may have decided to enter the work force to raise funds for their PSE education; (3) students may have taken more time to dance (semi-professionally, professionally or with their extra-

curricular dance schools); or (4) students may have been seeking their PSE experience elsewhere. Hango (2011) identifies working as one of the most influential factors for time in-between high school and university attendance, which corresponds with "the difficulties young adults face attempting to combine academic and employment-related behaviour" (p. 31). Hango also suggests that when students' extra-curricular activity is not organized through students' academic schooling it can impact "time and attention away from academic pursuits" (p. 31). This may provide a partial explanation for a time gap between their high school and current dance program. The fourth scenario, possible prior PSE exposure, will be presented and discussed later in this chapter. Figure 4.5 breaks down students' age by year of high school graduation.

Figure 4.5 Age and Year Graduated from High School (n=117)

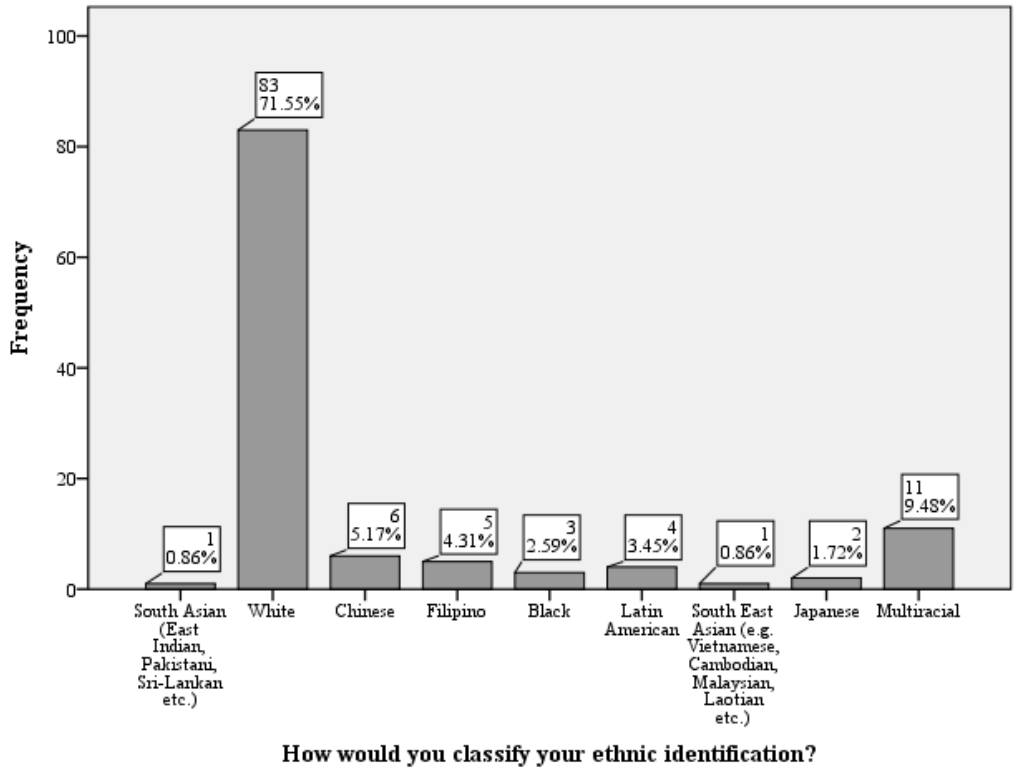


Ethnicity

Of the 116 participants who answered the survey question pertaining to race/ethnicity, 71.6% (n=83) self-identified as White. The highest frequency of minority groups represented among this cohort

included Multiracial (9.4%), Chinese (5.2%), Filipino (4.3%), Latin American (3.4%), Black (2.5%), Japanese (1.7%), and South East Asian (0.86%). Broadly, the first-year dance major in this study was predominately White/Caucasian, which is not representative of Canada's current multicultural population. Figure 4.6 offers a visual representation of the range in ethnicity/race of the cohort of 117 survey participants.

Figure 4.6 Ethnicity/Race of Participants (n=117)



When race/ethnicity was broken down by Field Site a predominately White demographic remained high across all three university field sites. These demographic findings related to ethnicity are significant because they reveal a predominately White demographic and a comparatively low representation among minorities. Hurtado and Carter (1997) and Tierney (1992) report in Kim (2009), "the process of adapting to the academic and intellectual community can be particularly stressful for minority students who are visibly and culturally not from the majority White middle or upper class

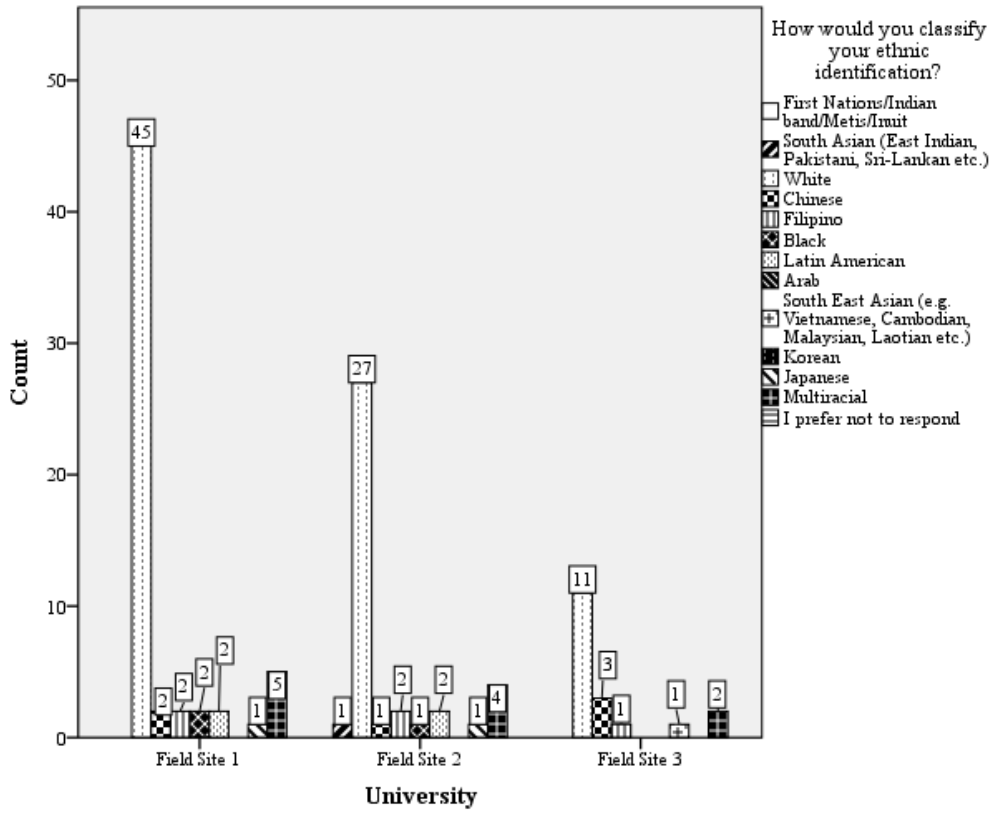
background" (as cited in Kim, 2009, p. 11). Since the majority of students in this cohort self-identified as White, they most likely did not face many of the transitional challenges experienced by minority and disadvantaged groups, including barriers to high quality financial aid opportunities (Goldrick-Rab, 2007), and barriers to adequate high school preparation, guidance, and support throughout the transition process (Orr , 2009).

When ethnicity was broken down by field site, an uneven distribution of minority groups was found. At Field Site I, located in central Canada, 76% (n=45) of students self-identified as White. This represented 38.7% of the cohort of 117 survey respondents. The remaining races/ethnicities represented at Field Site I in descending order included: Multi-racial 8.3% (n=5), Chinese, Filipino, Black and Latin American 3.3% (n=2) each, and Japanese 1.69% (n=1). These remaining ethnicities at Field Site I collectively represented 12% (n=14) of the cohort of 117. At Field Site II, also located in central Canada, 67% (n=27) of the students self-identified as White, which represented 23.28% of the cohort of 117. The remaining ethnicities represented at Field Site II in descending order included: Multi-racial 10% (n=4), Latin American and Filipino each at 5% (n=2) and South Asian, Chinese, Black, and Japanese each at 2.5 % (n=1 each), which collectively represented 10.33% of the cohort. One student at Field Site II did not disclose their ethnicity. Lastly, 61% (n=11) self-identified as White at Field Site III, located in Western Canada, which represented 9.48% of the cohort. The remaining ethnicities represented at Field Site III included in descending order: Chinese 16.6% (n=3), Multi-racial 11.1% (n=2), and Filipino and Vietnamese, Cambodian, Malaysian, Laotian, 5.5% (n=1), which collectively represented 6.03% of the entire cohort.

In sum, Field Site I was the least ethnically diverse field site, while Field Site III was the most ethnically diverse in the study. This is an important finding when considering students' overall transition by field site. In other words, due consideration should be given to both the lack and presence of the visible minority transition experience in each field site. Forthcoming demographic data related to student status and prior exposure to the Canadian education system, as well as in-depth interview data, will shed more light on how students' ethnicity may positively or negatively affect their overall transition

experience. Figure 4.7 shows ethnicity by field site in the form of a bar graph.

Figure 4.7 Ethnicity by Field Site (n=117)



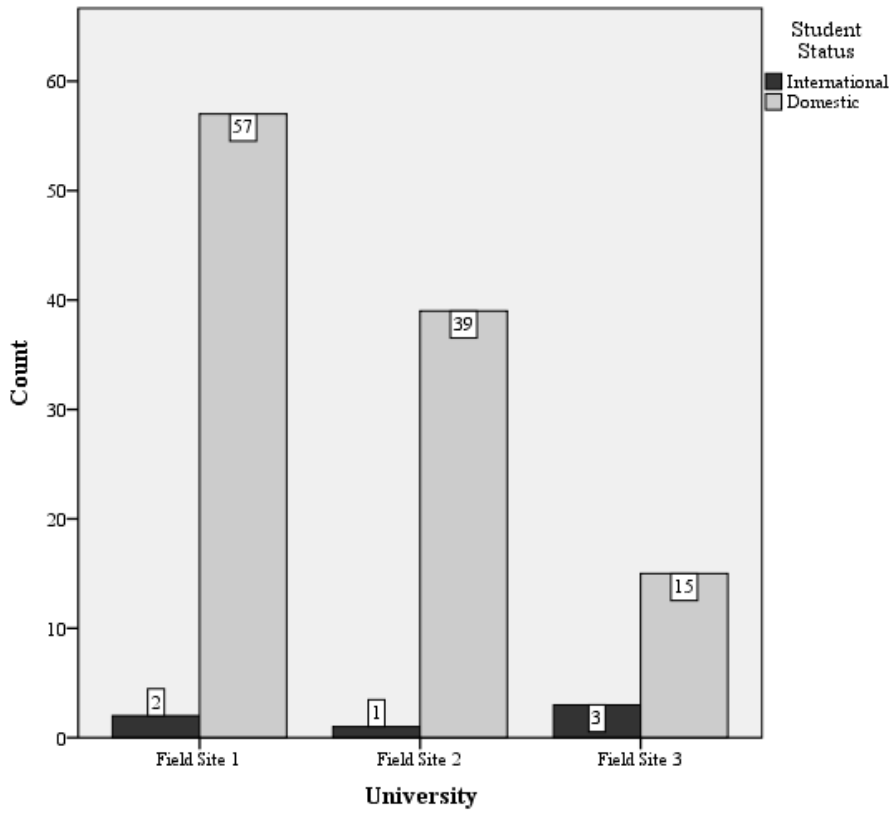
Student Status

In relation to student status, 94.9% (n=111) of students indicated they were registered as domestic students, leaving only 5.1% (n=6) registered as international students. Overall this cohort of Canadian first-year dance majors contains a 1.8% lower international student enrollment compared to the 6.9% Canadian national 2012-2013 international student enrollment rate (Statistics Canada, 2014). That said, the international students in this cohort may have experienced many of the academic and social challenges noted within the higher education research on immigrant students in transition. Kim (2009), for example, notes that in addition to "a host of complex challenges related to psychological, academic, social and cultural adjustments," immigrant students must also negotiate additional transitional challenges related to "acculturative stress, cultural values and academic performance" (Kim, 2009, p. 10). Although

international students represent a comparatively smaller subgroup of this 2011-2012 Canadian first-year dance cohort, it is important to consider that international students in this study may have experienced such transitional challenges, especially if English was the international students' second language (Kim, 2009). Kim also notes "pressure to adopt collegiate attitudes, beliefs, and behaviours that conflict with those of their family, community and homeland" as possibly affecting the immigrant/international body (Harklau, 1998 as cited in Kim, 2009, p. 10). In-depth interview data may shed more light on the international student experience within this study.

When broken down by field site, of the 59 students at Field Site I, only 3.38% (n=2) were registered as international students, which was 1.71% of the cohort of 117. Of the 40 first-year students at Field Site II, 2.5% (n=1) declared international students status, which was 0.85% of the full cohort. Field Site III had the largest international students group, even though it had the smallest first-year group. Of the 18 students, 16.6% (n=3) were international students, which was 2.56% of the cohort of 117 demographic survey participants. This finding coincides with the finding that Field Site III was the most ethnically diverse field site in the study. There may be some feature of Field Sites III's dance program that may be drawing in more international students, or Field Sites III's geographic location may be responsible. Figure 4.8 represents student status broken down by field site.

Figure 4.8 Student Status by Field Site (n=117)

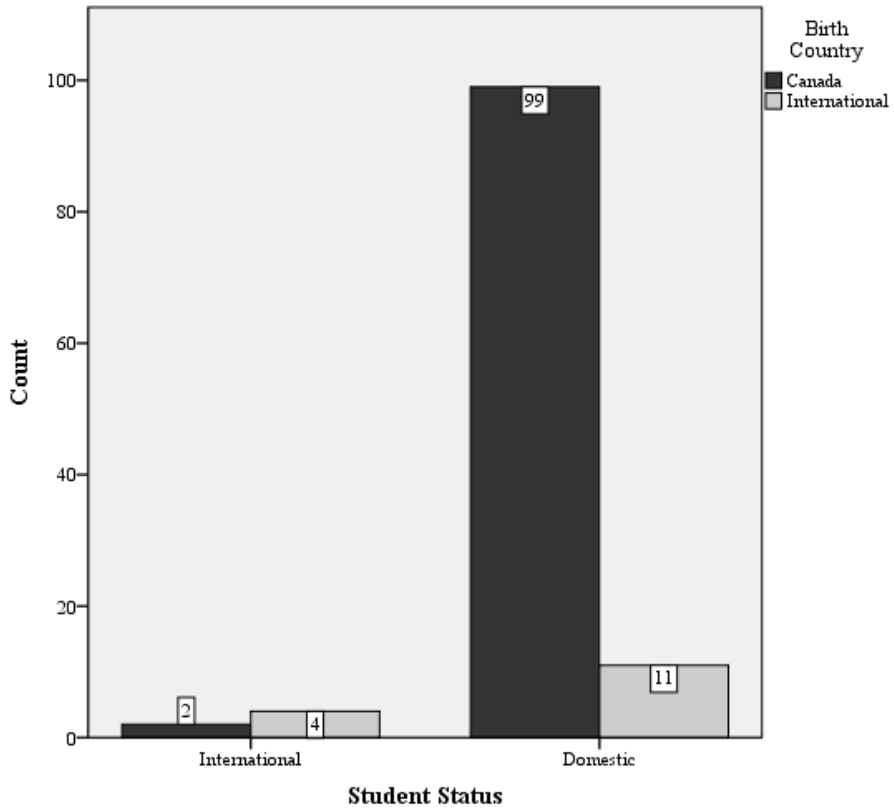


When student status was broken down by country of birth the following patterns emerged. Of the 94.9% (n=111) of students who were registered as domestic students, 85.34% (n=99) indicated they were born in Canada, while the remaining 9.48% (n=11) indicated they were born outside of Canada. This would suggest not all domestic students in this research have spent their entire pre-university education in Canada. The survey was not designed to identify the length of time students lived abroad before immigrating to Canada. Nor did it specify the length of time and type of exposure these students born abroad had to the Canadian pre-university education system before pursing their current university dance program. The in-depth interview will provide further insight into this finding.

Of the 5.1% (n=6) registered as international students, 1.72% (n=2) indicated they were born in Canada. This would suggest these students, although born in Canada, have lived abroad. Although the survey data did not specify the length of time these students lived abroad, this 1.72% may have experienced some prior exposure to the Canadian education system before attending their current dance

program. This may or may not have affected their overall transition experience. The remaining 3.45% (n=4) international students were born abroad and thus would not have experienced the Canadian education system prior to attending their current university dance program. This potential lack of exposure may have made these international students' transition experience somewhat different from the remaining 1.72% born in Canada (who may have had some prior exposure to the Canadian education system). Figure 4.9 offers a visual representation of student status broken down by country of birth.

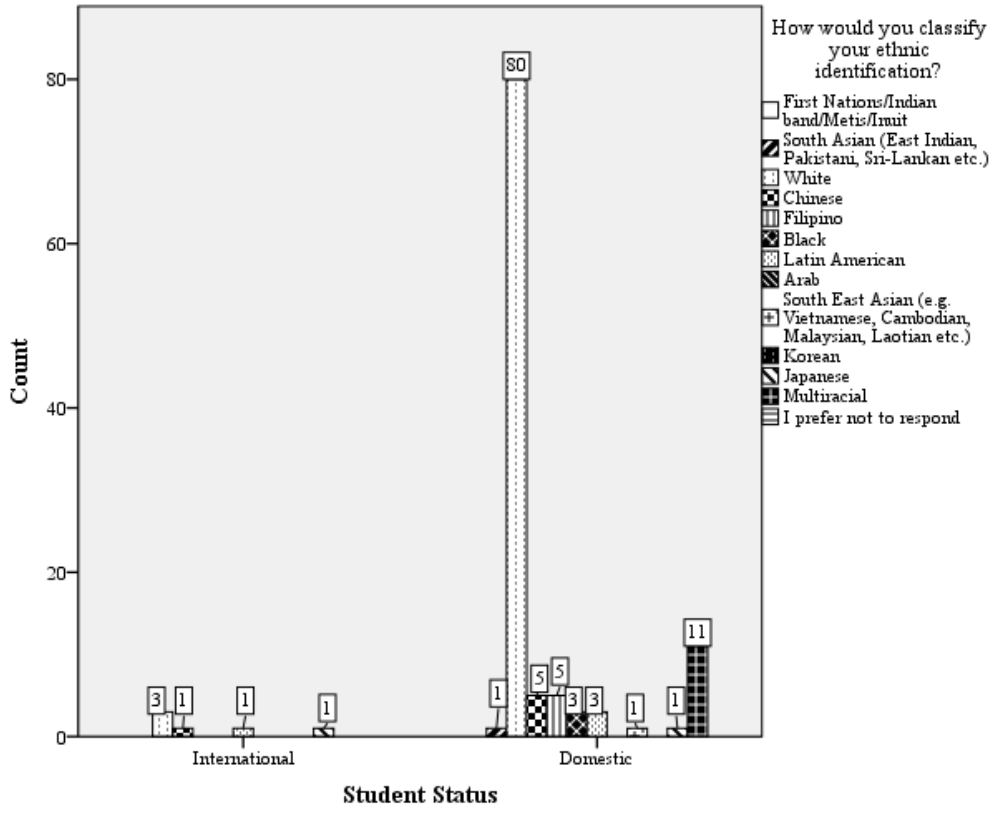
Figure 4.9 Student Status by Country of Birth (n=117)



The racial/ethnic background of international students in this study included the following in descending order: White 2.59% (n=3), Chinese 0.86% (n=1), Filipino 0.86% (n=1), and Japanese 0.86% (n=1). Therefore, not only in the sample as a whole, but also within the international student subcategory, the racial/ethnic demographic in this study is predominantly White. Therefore, the majority of international students in this study do not fall into the minority or disadvantaged groups identified in the

HE transition research examining the immigrant student in transition (Frenette, 2007; Katz, 1999; Kim, 2009; Rodriquez & Cruz, 2009). In fact, a greater range in ethnic diversity was more evident among the domestic student group (See Figure 5.8 below). Ethnicities represented among domestic students in descending order included: White 68.97% (n=80), Multi-racial 9.48% (n=11), Chinese and Filipino 4.31% (n=5) each, Black and Latin American 2.59% (n=3) each, and South East Asian, Japanese, and South Asian 0.86% (n=1) each. White and Multi-racial self-identifications predominated within both domestic and international student bodies. This finding makes it clear that one cannot assume all international students are representative of minority/disadvantaged groups, nor that all domestic students are representative of dominant and/or privileged groups. These facts will be taken into consideration in the final analysis. Figure 4.10 offers a visual representation of student status broken down by students' race/ethnicity.

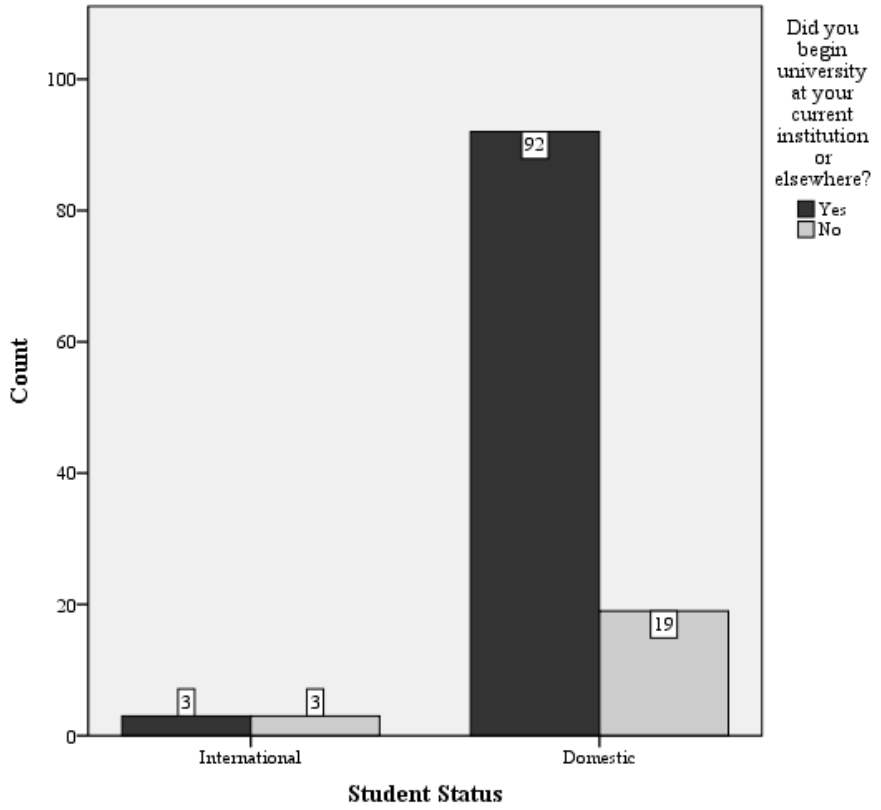
Figure 4.10 Student Status by Race/Ethnicity (n=117)



Prior Exposure to the Canadian Education System

Examining student status in relation to whether students began at their current institution offers further important data on the possible asset of having prior PSE exposure. When student status was compared with prior PSE exposure, 16.24% (n=19) of the 94.9% (n=111) of domestic students, indicated they began elsewhere. Of the 5.1% (n=6) of international students, there was an even split between those who began at their current institution and those who began elsewhere, 2.56% (n=3) (See Figure 5.9 below). Therefore 16.24% of domestic students and 2.56 % of international students (8.8% of the dance cohort in total) in this study had prior PSE exposure. This might positively affect their overall transition experience since they would have: (a) already transitioned from high school to university; and (b) had some prior experience learning to adapt to the new social and academic demands of a PSE environment (whether college or university). This finding is important because it further differentiates the transition experience among students in this cohort. One cannot assume that all first-year dance majors take a direct pathway into their current university dance program; one of these potential pathways may include a different PSE experience. These findings may also further explain why the mean age of this dance majors cohort was older than 18 years. Figure 4.11 breaks down student status by prior PSE exposure.

Figure 4.11 Student Status and Prior PSE Experience (n=117)

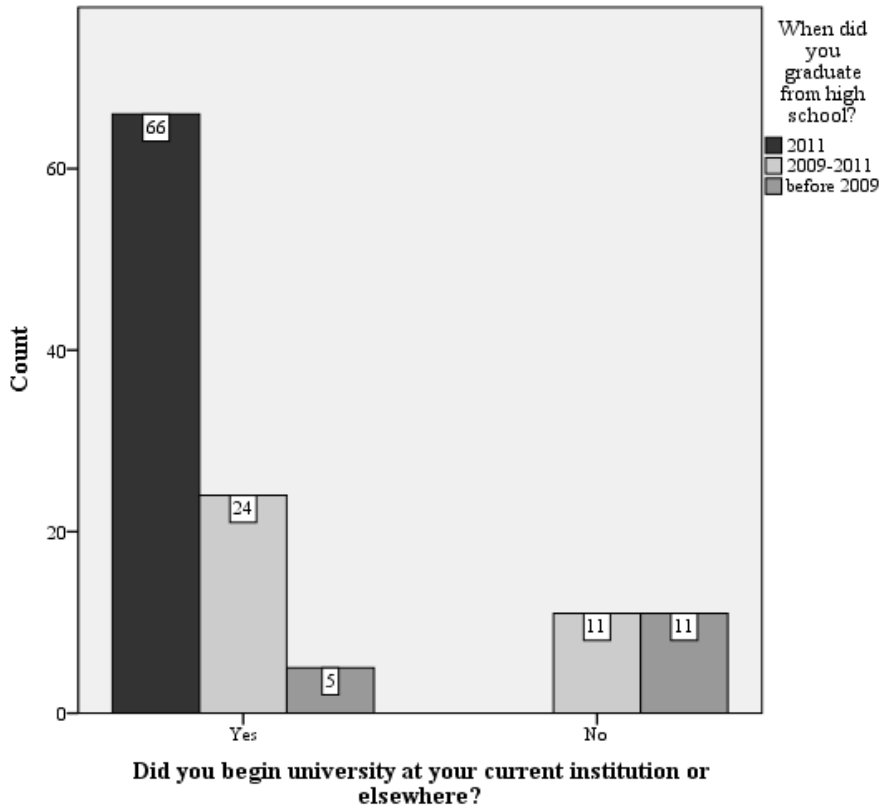


When prior PSE/educational experience was examined in relation to the date students graduated from their high school, additional information regarding the timing and nature of students' separation from high school emerged. For example, of the 81.2% (n=95) of the students who began at their current institution, 69.4% (n=66) graduated in 2011, or 56.41% of the cohort of 117. Therefore, it is clear that the majority of students in this study separated from their high school and transitioned directly into their current university dance program; however, for the remaining students who began at their current institution, 25.2% (n=24) of the students graduated between 2011 and 2009 (20.51% of the full cohort) and the remaining 5.26% (n=5) graduated before 2009 (4.27% of the full cohort).

Of the 18.8% (n=22) who indicated they had begun their university experience elsewhere, half indicated they graduated from high school between 2009 and 2011, and the remaining half before 2009. The survey did not gather information on what kinds of institutions these students experienced prior to their current program. Students may have (a) transferred within dance from another university dance

program; (b) transferred from another instutituion and discipline to major in dance at their current institution; or (c) begun their PSE experience at a college program, related or unrelated to their current discipline of dance. Further insight into the nature of students' prior PSE experience will be explored later in this chapter. Figure 4.12 offers a visual represntation of students' graduation from high school broken down by prior PSE experience.

Figure 4.12 Date Graduated from High School and Prior PSE Experience (n=117)



Parents' Educational Background

Demographic survey questions 11 and 12 (See Appendix F) sought to gather information regarding parental background and exposure to PSE, both of which the HE transition research identifies as possible assets to students (Bowlby & McMullen, 2002; Frenette, 2007; Deil-Amen & Turley, 2007). The data revealed that the parents of the dance majors in this study were a highly educated group. For example, 59.1% (n=68) of the respondents' fathers obtained an undergraduate university degree or higher. This percentage jumped to 79.2% (n=83) of fathers who had exposure to a PSE (including attending

university but not completing and obtaining a college diplomas). No fathers were reported as studying dance at their university. The overall percentage of mothers with degrees was slightly lower. Approximately 55.6% (n=65) of respondents' mothers reportedly attained undergraduate or Master's degrees. No mothers in this study were reported to have obtained PhDs. This percentage climbs to 69.3% (n=81) for mothers who had exposure to PSE (including attending university but not completing and obtaining a college diplomas). Two mothers, or 1.7%, studied dance at university.

The findings that both mothers and fathers of students in this study have a high rate of PSE exposure and degree attainment is significant for several reasons. Frenette (2007) reports "Parental education […] is very strongly associated with university participation" (p. 20), explaining that, "Youth with at least one university-educated parent enjoy a large advantage in university participation over youth with no postsecondary-educated parent" (p. 20). The majority of participants' parents experienced and/or completed postsecondary degrees, which means the majority of students surveyed in this study are not first generation university attendees. The first results of the longitudinal YITS (2002) suggests parents' education "constitutes an important mechanism in the transmission of knowledge and wealth from parents to children" (Bowlby & McMullen, 2002, p. 30). Furthermore, HE transition researchers refer to the asset of parents' academic exposure to university as parental cultural capital, which they define as "knowledge of and participation in high culture activities" (Deil-Amen & Turley, 2007, p. 13). Considering that the majority of both mothers and fathers among this cohort of students not only had prior PSE exposure, but also a high rate of post-graduate degree attainment, it seems reasonable to suggest that the majority of these students experienced a "large advantage in university participation over youth [in the survey who had] no postsecondary-educated parent" (p. 20). That said, no fathers and only 1.7% of mothers' had any prior exposure to dance at the university, which may have curbed the extent of this advantage. The in-depth interview data will provide further insight into whether the lack of prior exposure to dance at the university played any role in students' transition experience. Furthermore, in-depth interview data can speak to whether such a high rate of degree attainment among parents of this cohort was in fact an asset or a detriment to students' overall transition experience. Lastly, in-depth interview data can speak to whether

there was any gender difference between the types of support mothers and fathers offered their child in their pursuit of a university dance degree. Figures 4.13 and 4.14 offer visual representations of fathers' and mothers' highest degree completed.

Figure 4.13 Father's Highest Degree Completed by Field Site (n=117)

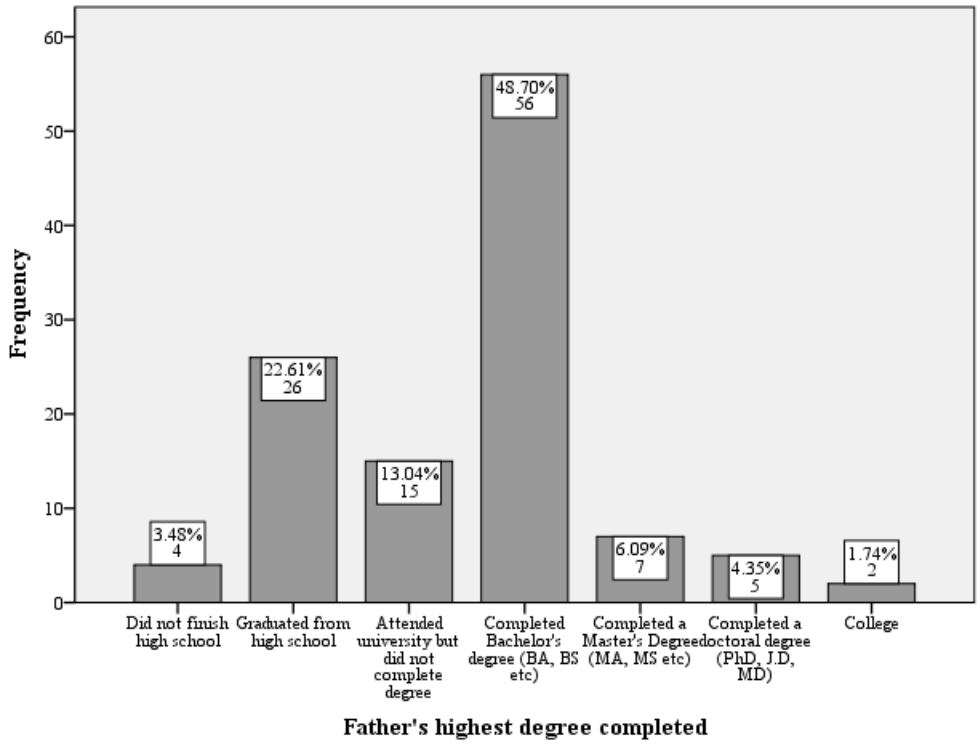
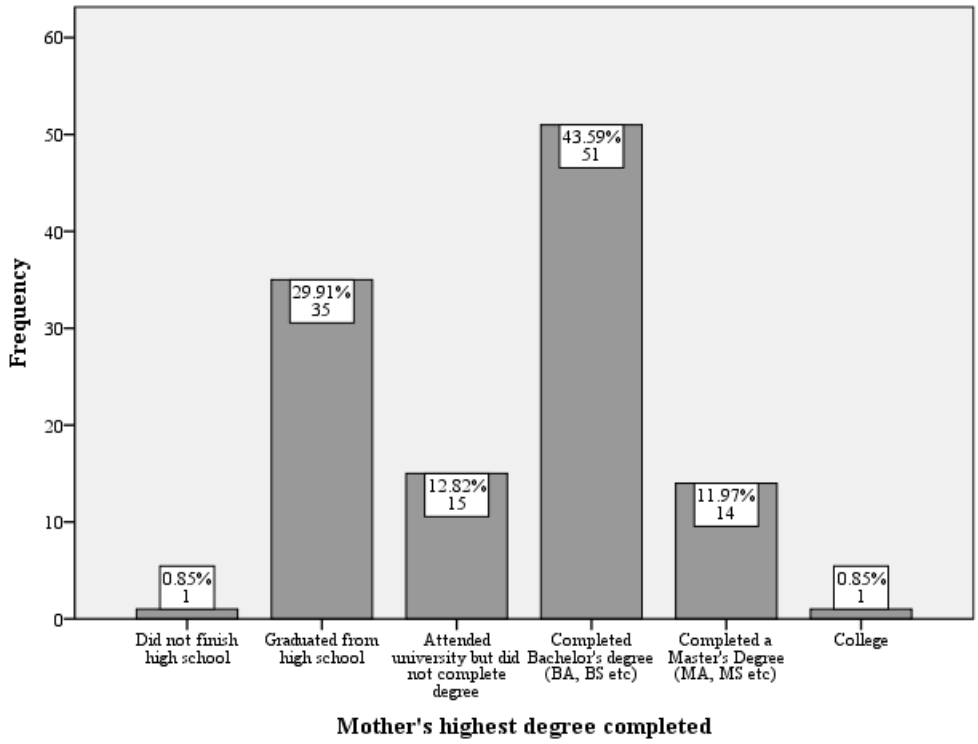


Figure 4.14 Mother's Highest Degree Completed (n=117)

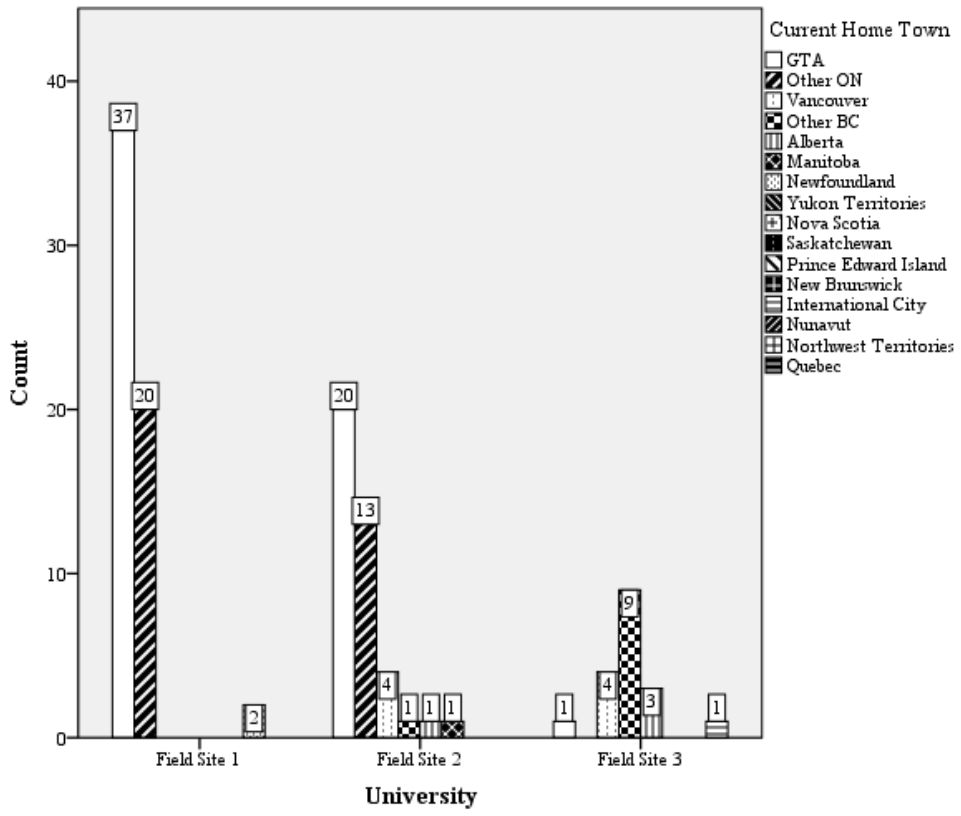


Geographic Location of Students' Separation

Data related to where students lived before their current university experience provides important information about the distance of students' geographic separation, which in turn may have an impact on their overall transition experience. Separating from the familial home is noted as a significant part of the student's transition experience (Kolkhorst, Yazedjian and Toews, 2010). Survey question three asked students to identify the city/country of their "Current Hometown" (See Appendix F) with the hope of identifying the geographic distance of students' separation from their familial home, as well as to get a sense of where students were transitioning from. There was, however, evidence that students interpreted this question in multiple ways. For instance, Figure 4.15 below shows only one international city identified as "current home town," when other demographic data indicated there were 6 international/immigrant students in this study (See Figure 4.8). One possible explanation for this is that international students may have already adopted their new current university town as their "current hometown" rather than their familial home town abroad. This misinterpretation may also have been

adopted by some domestic students whose familial home town was located in another province. Should this demographic survey be replicated, I would recommend replacing question three in the survey with, "Where did you live prior to attending your current dance program?" in order to prevent this misinterpretation. Keeping this possible discrepancy in mind, the overwhelming number of students who identified their current hometown within the same province of their current university seems to suggest students may typically attend the dance program in closest proximity to their familial home. This may positively affect students' overall transition experience since these students would not have to contend with adjusting to a new country/ province/city over and above adjusting to their new social and academic responsibilities. However, data from Field Site II and Field Site III showed a greater range of out-of-province university attendees than Field Site I, suggesting more students at Field Sites II and III experienced the added complexity of adjusting to a new country/province/city. Forthcoming in-depth interview data will corroborate this finding. Figure 4.15 breaks down students' current home town by field site.

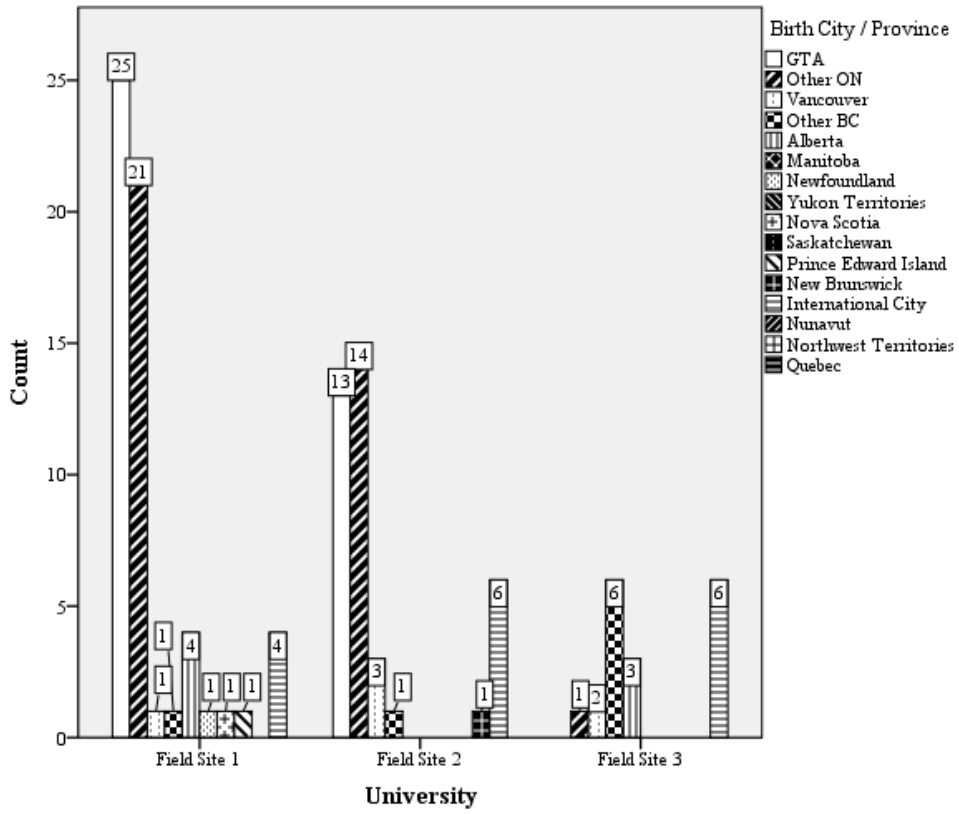
Figure 4.15 Current Home Town by Field Site (n=117)



Examining students' birth places by field site does not provide data as accurate as the intended interpretation of "current hometown" would have, since a student's place of birth does not necessarily equate with a student's permanent familial residency. However, it is still worth examining this data, since it may indicate where students resided prior to their separation. For example, Figure 4.16 includes international cities as place of birth, which may actually be the locations from which some of the international students separated to attend their new university program. Cities/provinces represented as place of birth for students at Field Site I in descending order included: Greater Toronto Area (GTA), other Ontario, Alberta, international city, Vancouver, other British Columbia (BC), Newfoundland, Nova Scotia, Prince Edward Island. For Field Site II cities/provinces presented as place of birth included: GTA, other Ontario, international city, Vancouver, other BC, New Brunswick. Lastly, for Field Site III: Other BC, international city, Alberta, Vancouver, GTA. Based on this data, even though a student's place of birth does not necessarily equate to a student's permanent familial residency, it would seem that students

may still attend the university dance program in closest proximity to their familial home. In-depth interview data will provide further insight into how this may impact students' overall transition experience. Figure 4.16 provides a breakdown of Birth City by Field Site.

Figure 4.16 Birth City by Field Site (n=117)

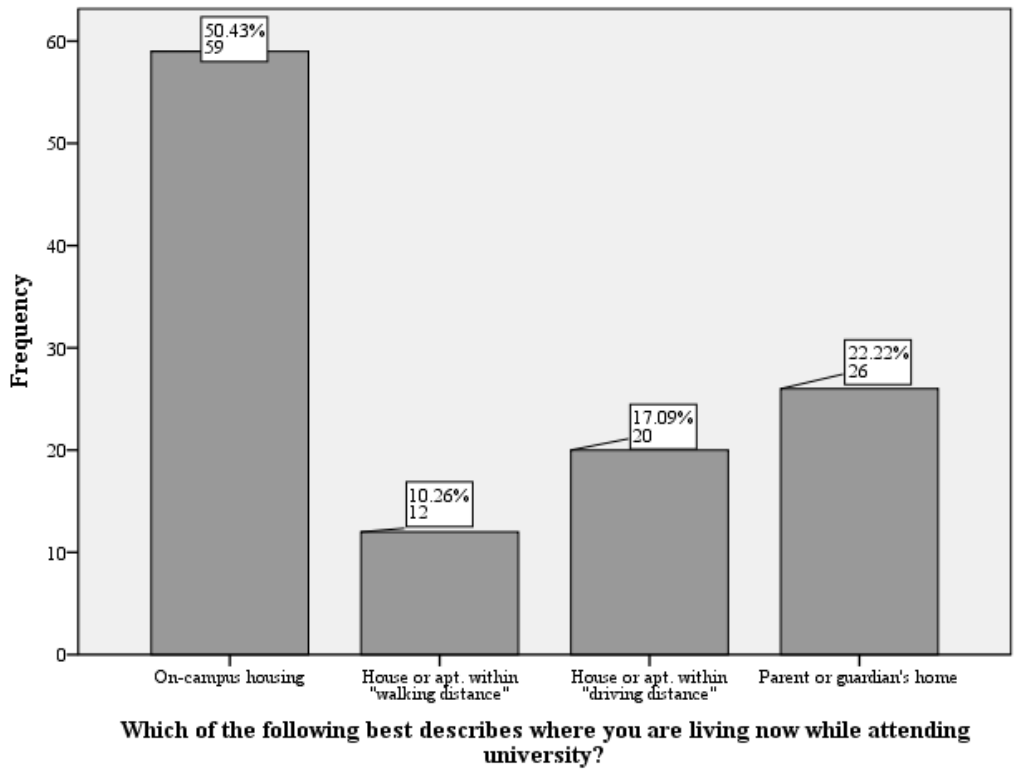


Students' Current Living Arrangements

Beyond the question of familial hometown, identifying students' current living arrangements at their current institution provides additional information on the degree to which students separated from their pre-university life and family. Even though data regarding students' geographic separation seems to indicate that students attend the university in closest proximity to their familial home province, over 50 % (n=59) of this first-year cohort indicated they were living on campus. This is significant since the HE transition research identifies that residence "plays a key role in developing the social and academic networks that ease the transition to college [university] and are an essential component to first-year student success" (Kaya, 2004, as cited in Clemons, McKelfresh and Banning, 2005, p. 74). Over 50% of

the students in this present study may therefore have benefited significantly from living on campus. That said, Clemons et al. (2005) also note perceptions of safety, overcrowding, and lack of privacy as potentially negative factors affecting the on-campus housing experience. Only 10.3% (n=12) of the dance student cohort indicated they lived in a house or apartment within walking distance of campus; 17.1% (n=20) indicated they lived within driving distance from the campus; and 22.2 % (n=26) of the cohort lived at home. In-depth interview data will provide further insight into the role living arrangements play in students' overall transition experience. Figure 4.17 represents students' current living arrangements in the form of a bar graph.

Figure 4.17 Participants' Current Living Arrangements (n=117)



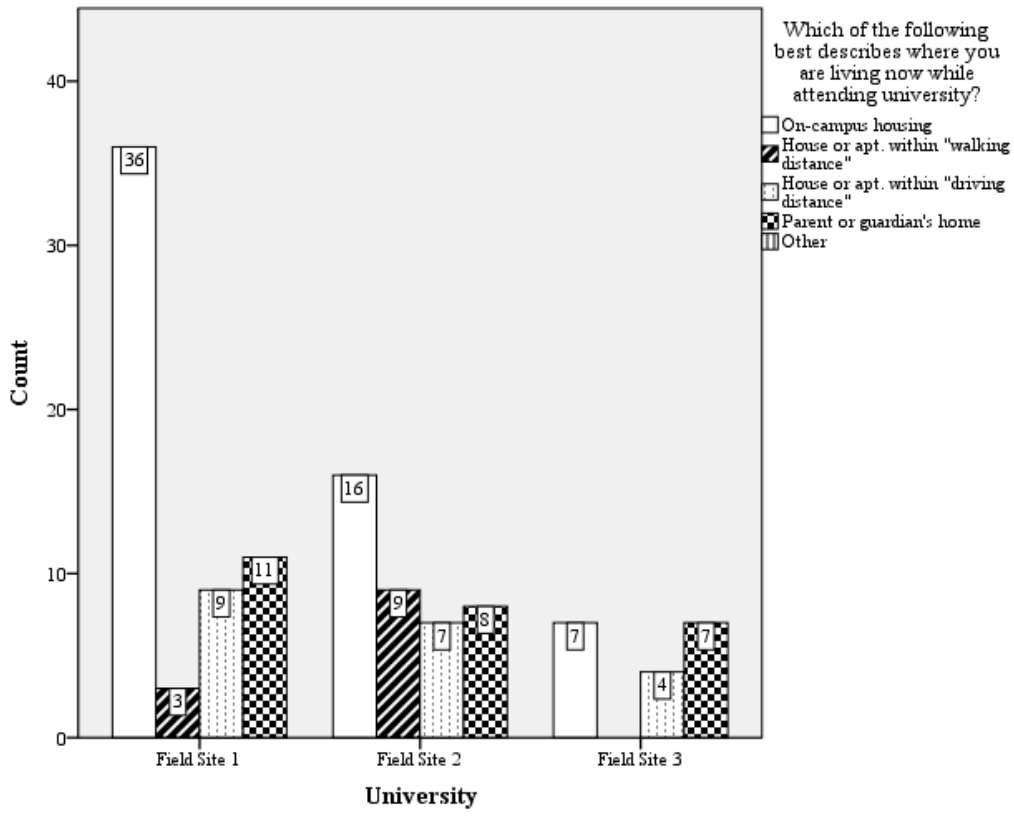
When current living arrangements were broken down by field site, the following patterns emerged. At Field Site I, located on the outskirts of a major city in central Canada, 61% (n=36) of students indicated they were living on campus. This represents 30.77% of the cohort of 117. This is surprising since this Field Site is known in Canada as a commuter university; however it would seem

Field Site I students within this cohort opted for the on-campus experience. In-depth interview data will speak to whether this experience positively or negatively affected their overall transition experience. The second most common living arrangement at Field Site I was living with a guardian or in the parental home, which was 18.6% (n=11) of Field Site I students and 9.4% of the total cohort of 117. Only 3 students, or 5.08% of those attending Field Site I, indicated living in a house or apartment within walking distance from the university, and 9 students, or 15.2% indicated living in a house or apartment within driving distance.

At Field Site II, located in the downtown core of a large city in central Canada, living on campus was also the most common living arrangement. Sixteen students (or 40%) indicated they lived on-campus, which was 13.68% of the total cohort. The next most common situation was living in a house within walking distance (22.5%), and only 20% of students indicated living at a parent or guardian's home. This may be because the downtown core has a wider array of housing options within walking distance versus on the suburban fringe.

Field Site III, like Field Site II, is an embedded part the downtown core, but located in Western Canada. Seventy-seven percent of students (n=14) in total were evenly split between those living on campus and those living at home. Separately, they accounted for 5.98% of the cohort of 117. Figure 4.18 breaks down current living arrangements of participants by field site.

Figure 4.18 Current Living Arrangements by Field Site (n=117)



In sum, a descriptive analysis of the data from 117 demographic surveys using SPSS statistics software found this 2011-2012 cohort of dance majors to be predominantly female and White, with a mean age of 19.1 years. As such, a comparatively low male and international student enrollment was noted in comparison with Canadian national averages. Although this cohort was found to have a relatively low international student cohort, surprisingly the larger domestic cohort reflected more ethic diversity than the international group. That said, it is likely that international students in this study experienced at least some of the transitional challenges as described in the immigrant and minority group transition research. Although data suggested the majority of students were age 18 and transitioned directly from high school into their current university program, the mean age of 19.1 years, as well as data related to prior PSE exposure, suggest there were also a substantial number of students who did not transition directly from high school and potentially: (a) took an extra year to complete high school, (b) took a gap year to work, or pursue dance recreationally or semi-professionally, and/or (c) started their PSE

experience at a college or other university program. This cohort was found to have highly educated parents, many of whom not only had prior PSE exposure but a very high rate of degree attainment which the HE tranistion literature positions as a possible asset to those in transition. The data also suggest many students in this study attended a university dance program within their home province. Although many students indicated they lived within the same city as their current university dance program, a high proportion opted to live on campus – a decision noted in the literature as having possible positive and negative impacts on the transition experience.

These demographic survey findings will be analyzed further in relation to the current HE dance and transition research, but first I provide a brief second descriptive analysis, below. Drawn from the smaller sample of 27 in-depth interview participants, this analysis determines the degree to which this smaller sample of dance majors in transition is or is not representative of the larger collective cohort, across the categories of gender, age, ethnicity, and student status.

Summary of In-depth Interview Demographic Findings

The primary purpose of the in-depth interviews in this study was to gather a more detailed contextual account of students' transition experience, something not offered by the demographic survey data. As discussed in Chapter 3, a form of convenience sampling was used to initially gather in-depth interview volunteers. Although this collective case study is situated within a qualitative research paradigm, and therefore does not seek to make definitive claims on how all dance majors transition, good qualitative case study research also considers construct validity, which according to Yin (2003), seeks to establish correct operational measures for the concepts being studied. Therefore, a combination of convenience and purposeful sampling was used to narrow the in-depth interviewee cohort (77 participants who agreed to be interviewed) to a more manageable size of 27, while also aiming to capture as representative a sample as possible across gender, age, ethnicity, and student status.

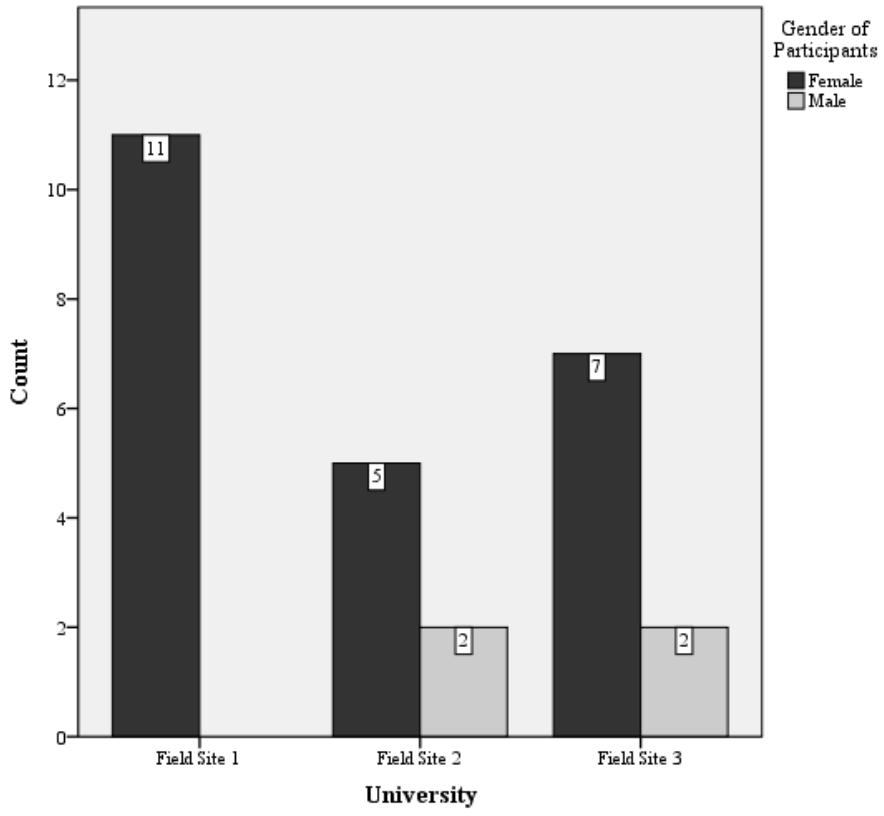
Gender of In-depth Interviewees

Like the larger cohort of 117 demographic survey participants, the in-depth interviewee sample was also predominantly female. Approximately 85.2% (n=23) of the 27 participants were female and

14.8% (n=4) male. This was an almost identical gender split as the larger demographic sample of 117 (85.6% female and 15.4% male). When the gender of the in-depth interviewees was broken down by field site, however, each field site did not contain a representative sample. At Field Site I, for example, all 11 in-depth interviewees were female. One male student out of the 43 students at Field Site I agreed to be contacted for an in-depth interview, however, he did not subsequently volunteer to be a part of the final in-depth interviewee group.

In sum, male students were evenly distributed across Field Sites II and III but not represented in Field Site I. Female students were also more evenly split between Field Sites II and III, with the highest overall percentage of female in-depth interviewees represented at Field Site I. Figure 4.19 represents the breakdown of in-depth interviewees' gender by field site in the form of a bar graph.

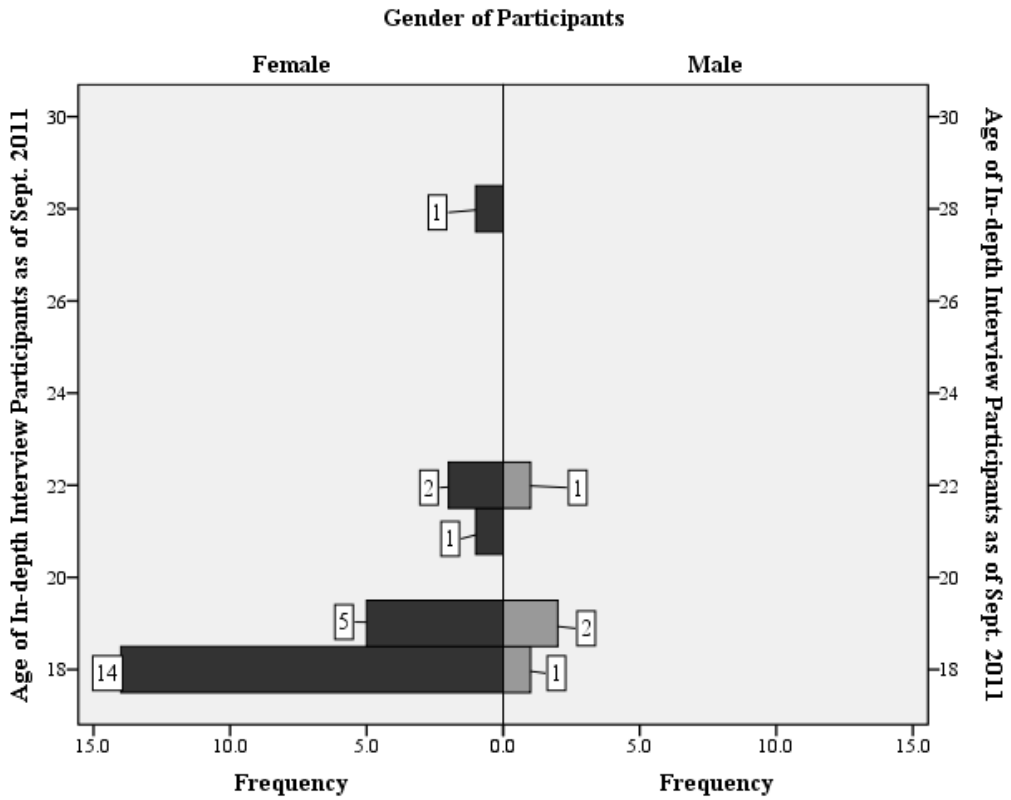
Figure 4.19 Gender of In-depth Interviewees by Field Site



Age of In-depth Interviewees

The age of the in-depth interview participants was between 18 and 28 years old, with a mean age of 19, the same as the larger sample. Of the 27 in-depth interview participants, 55% were 18 years old, 25% were 19 years old, and the remaining 20% fell into the 21 to 28 age bracket. Since the majority of in-depth interviewees were female, the female in-depth interviewee sample showed the broadest age range (18 to 28 years) and thus offered a representative sample of female students' ages. Among male participants, the in-depth interviewee sample did not capture as many male students between the ages of 18 and 19 as the total cohort. Figure 4.20 offers a visual representation of gender in relation to age in the form of a population pyramid histogram.

Figure 4.20 In-depth Interviewee Age by Gender (n=27)

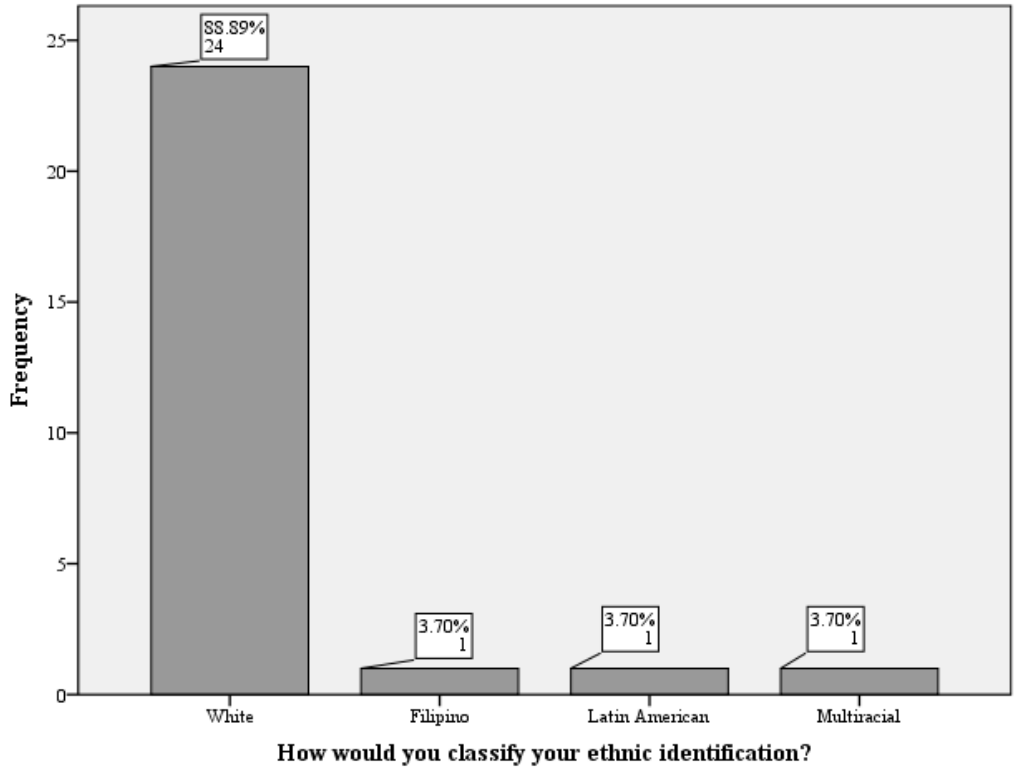


Ethnicity of In-depth Interviewees

Twenty-four (88.9%) in-depth interview participants self-identified as White, which is 17.3% more than the 71.6% (n=83) who self-identified as White within the larger cohort of 117 survey

participants. Of the remaining 28.2% (n=33) of ethnicities present in the larger cohort of 117, only 9.09% (n=3) were present within the in-depth interview cohort. The ethnic racial/ethnic background of these three participants were Filipino, Latin American, and Multi-racial ethnicities; three of the four minority groups best represented in the cohort of 117. Minority groups not represented among the in-depth interviewee sample include: Chinese, Black, Japanese, and South East Asian. It is therefore important to note that the in-depth interview data over represent White students' voices, thus potentially skewing data related to race/ethnicity. Figure 4.21 offers an overview of in-depth interviewees race/ethnicities.

Figure 4.21 In-depth Interviewees' Race/Ethnicity (n=27)

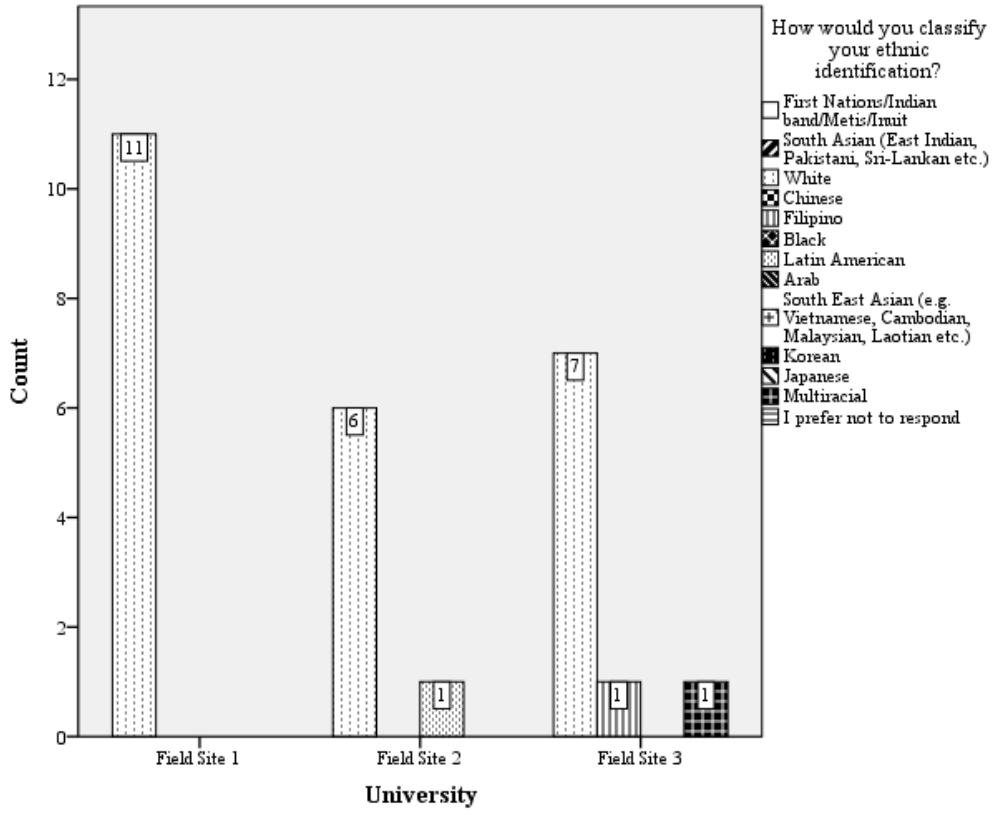


When race/ethnic background was broken down by field site, Field Site I contained an entirely White demographic. Therefore ethnicities not present among the in-depth interviewees, but present among the 59 students at Field Site I, included: Chinese, Filipino, Black, Latin American and Japanese. Field Sites II and III in-depth interviewees were also predominantly White. Whereas the entire in-depth interviewee demographic at Field Site I was White, Field Site II included one Latin American student.

Minority groups not represented among Field Site II in-depth interviewees included: Multi-racial, Filipino, South Asian, Black, and Japanese. Field Site III contained one Filipino student and one multiracial student, but did not include the following ethnicities: Chinese, and South East Asian.

In sum, Field Sites I and III both contained 13.2% of the total White population of the full cohort of 117, whereas Field Site II contained 7.2% of the overall White population. Field Site III contained the most diverse sample (10%) of the overall remaining 28% of ethnicities other than White. Therefore, ethnicities were not evenly represented across all three field sites and this should be taken into consideration in the final assessment of the in-depth interview analysis. Figure 4.22 breaks down in-depth interviewees' self-identified race/ethnicity by field site.

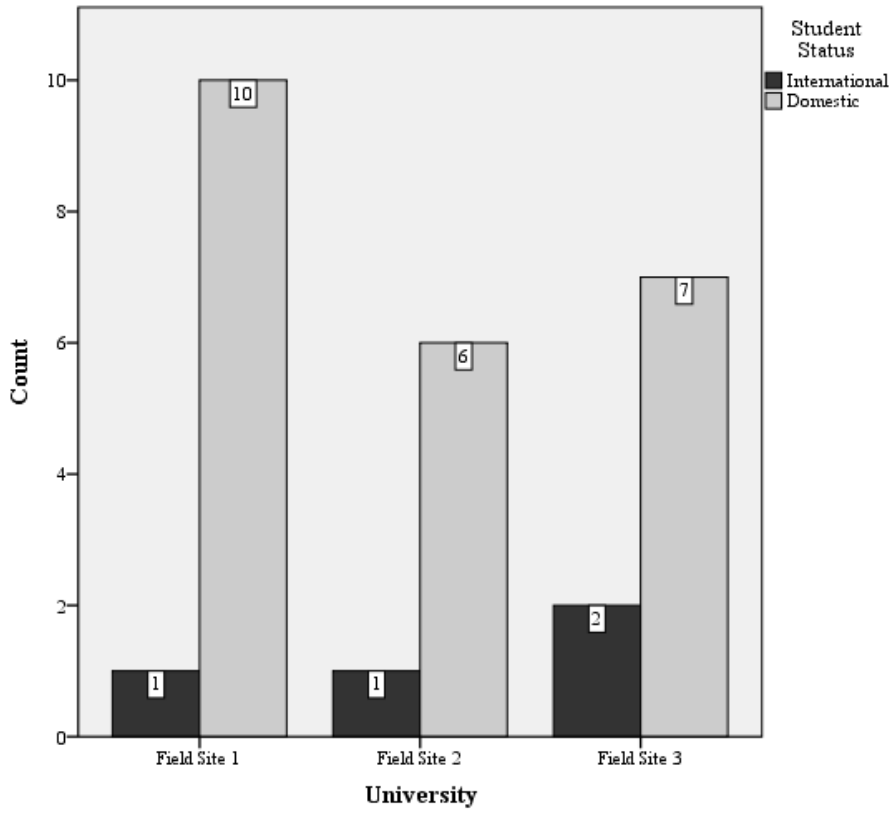
Figure 4.22 In-depth Interviewees' Ethnicity by Field Site (n=27)



Student Status of In-depth Interviewees

In terms of student status, 66.6% (n=4) of the total 5.1% (n=6) international students, were present among the interviewee sample. Of the total 94.9% (n=111) of domestic students, 19.6% (n=23) were present among the in-depth interviewees sample. Of the 2 international students at Field Site I, one student participated in the in-depth interview sample. The only international student at Field Site II was included in the in-depth interview sample. At Field Site III, 2 of the 3 international students were included in the in-depth interview sample. In sum, the international student cohort were overly represented among the in-depth interviewees. Figure 4.23 breaks down in-depth interviewees' student status by field site.

Figure 4.23 In-depth Interviewee Student Status by Field Site (n=27)



When the demographic data of the 117 demographic survey participants' was compared to the smaller sample of 27 in-depth interview participants, the following information was revealed regarding the smaller in-depth interview population. Collectively the in-depth interview sample was within 5% of

the male/female gender split in the cohort of 117; therefore, when in-depth interview data is aggregated, the male/female will be a representative sample of this larger cohort. However, the gender distribution was not split evenly across field sites due to a lack of male participants at Field Site I, and therefore may skew in-depth interview data when examining gender issues by field site. In relation to age, male interviewees between the ages of 18 and 19 were not fully represented across all three field sites. This was taken into consideration when in-depth interview data on male students' age was considered in relation to gender. The smaller in-depth interview sample also failed to capture a representative sample of the larger cohort in terms of ethnicity, since there was a 17.3% difference between White participants in the in-depth interview sample and the larger cohort of 117. Among the remaining ethnicities, there was a 19.1% difference between the 27 in-depth interviewees and the larger sample. Therefore, it is important to be cognizant that there was an overrepresentation of the White female students' voice within the in-depth interview sample and may skew data related to the few minority groups represented. Lastly, a comparison of student status (international versus domestic) in the large and small cohorts shows there was only a 1.7% difference, meaning the in-depth interviewees included a representative sample of international students.

Although this qualitative study does not seek to generate quantitative data to make definitive claims with regards to the demographic data on Canadian dance majors in transition, the smaller cohort of 27 in-depth interviewees does include within its population a representative sample across gender and student status. There was, however, a greater than 5% difference between the large and small samples within the categories of age, ethnicity, international and domestic status which was taken into consideration when analyzing these two categories within the in-depth interview data.

Discussion and Analysis of Demographic Findings

Demographic data broken down by field site primarily served to determine whether the in-depth interview sample was as representative a sample of the larger cohort as possible for this qualitative inquiry. The following discussion and analysis of the demographic findings, by contrast, will primarily focus on aggregated data findings. The purpose of the following discussion and analysis of the

demographic data is to broadly establish who is the dance major in transition, in relation to the current HE dance and transition research, and to consider why these results were found.

Age

First, in relation to age, the demographic data revealed dance majors ranged in age from 18 to 30 years, which fell within ten years of Statistics Canada's reported age range for university participants of 17 to 40 years in 2010 (Dale, 2010). It is important to note, however, that Dale's study drew on data provided by the postsecondary student information system (PSIS), which includes all university participants, not solely first-year entrants. Therefore it is difficult to discern whether the age range in this study accurately reflects the general age range of the Canadian first-year student population in 2011. Dale (2010) reports, however, that while it used to be common practice to refer to 19 to 24 year olds [the most frequent age range in this study] as the ' typical' university student, his 2010 analysis of age composition demonstrated that those who choose to attend university today no longer follow a 'typical' pattern, pathway, or timing of entrance into university – a fact which complicates the task of pinning down a 'typical' age of university students today. He notes that some students are starting university earlier, while others are returning to school later (Dale, 2010). Hango (2011) corroborates this finding, listing the gap year as a possible reason why the average age of students in this study was 19.1 years. Prior PSE experience was also noted as a possible explanation for a mean age of greater than 18 years. The demographic research released by Statistics Canada does not explain the role age plays within the disciplinary culture of dance. The fact that dance majors' age range is somewhat reflective of the general student population might be a predictor that dance majors may experience similar transitional challenges associated with age as the general student population. There are, however, additional internal pressures associated with age within the disciplinary culture of dance inside and outside the university that may affect students' overall transition process. This includes the historical privileging of the youthful body and the pervasive sense of urgency for technical competency.

Historical Privileging of the Youthful Body and Sense of Urgency for Technical Competency

Hamilton (1994) suggests that "To master the technique, dancers must begin classes before puberty, while the body is still malleable. The athletic requirements include turnout,[15] flexibility and strength. Aesthetically, the dancer must be thin and remain prepubescent in shape" (p. 35). For men however, the window of time needed to shape the body into the required aesthetic is greater, since the onset of puberty occurs much later in men. For example, according to Hamilton and Hamilton (1991), in "America, females often begin ballet four years earier than males entering at age seven" (p. 39). This may explain, in part, the relatively lower number of mature students in this cohort. Hamilton and Hamilton provide further insight into the priviledging of the youthful body:

> A professional ballet dancer is comparable to a thoroughbred racehorse; both are highly trained to do one thing very well. [sic] The pressures are intense and most careers are over by the mid-thirties, even if the dancer is not ready to leave. Given the circumstances, it is not surprising that as they pursue their careers, dancers experience a variety of problems, ranging from injuries to difficulties with career transitions. (1991, p. 39)

Hamilton and Hamilton go on to describe how, regardless of culture, training to become a professional dancer typically lasts eight years, a process which affects dancers' growth and development. The researchers also report a professional dance career usually begins by late adolescence; considering careers are typically over by the mid-thirties, this only allows for a 10 to 20 year career. These factors create a sense of urgency around dance training in classical ballet. Even for those who participate in the art form without the intent of becoming a professional performer, the urgency to achieve technical competency is an ingrained part of classical ballet training culture.

[15] Turn-out refers to the degree to which students are able to rotate their legs and feet outward from their hips. It is in this outwardly rotated position of the legs and feet that the majority of ballet technique is executed. The degree of one's turn-out is determined in part by natural facility, in part by muscular strength, and in part by students' functional understanding of how to maintain outwardly rotated legs and feet while dancing. Within the disciplinary culture of teaching and learning dance, turn-out is a highly sought after characteristic among both teachers and students. The degree of one's passive turn out (a dancer's natural rotation at the hip joint *without* muscular involvement) and active turn-out (a dancer's rotation at the hip joint *with* muscular involvement) is one of the many determining factors of ballet dancers' overall technical competency. Furthermore, embodied awareness of how to use turn-out is often one of many standard criteria examined during ballet exams and auditions in most pre-and current university learning environments.

Gender and Ethnicity

The demographic findings in relation to gender and ethnicity were not entirely atypical when considered in relation to the mainstream HE transition literature. American and Canadian HE transition researchers (Bowlby & McMullen, 2002; Deil-Amen & Turely, 2007; Frenette, 2007; Goldrick-Rab, 2007) have reported similar demographic disparities across gender and ethnic representation. American HE transition researchers Goldrick-Rab (2007) and Bauchmann (2009) report that women are enrolling in colleges in the US at higher rates than men. In this collective case study however, the female enrollment of 84.6% is 25.7% higher than the 2012 national average female enrollment of 56.3% (Statistics Canada, 2014). Canadian HE researchers Frenette & Zeman, (2007) identify a trend in higher female than male enrollments in universities across Canada. In their study, "Why are Most University Students Women? Evidence Based on Academic Performance, Study Habits and Parental Influences," Frenette and Zeman (2007) believe that the "female advantage in attending university may critically depend on understanding why girls outperform boys in elementary and high school" (p. 18). They identify overall marks, performance on standardized reading tests, study habits, and being held back a grade as collectively accounting for 58.9% of the gender gap in the Canadian university population.

The lack of ethnic diversity among this cohort is also not uncommon when examined in relation to the HE transition literature. Deil-Amen & Turely (2007) and Trent, Orr, Ranis, and Holdaway (2007) identify the interplay of human,[16] economic,[17] and social capital[18] as a contributing factor for economic, racial, and also gender disparities. In relation to this research, it may be that ethnic groups not represented in this cohort did not possess the kind of human, economic, and social capital that would have enabled

[16]According to Abercrombie et al. (2006), "Individuals who invest time and money (including foregone earnings) in education, training, experience and other qualities that increase productivity and thus their worth to an employer, are said to have a greater endowment of 'human capital'" (p. 186). They identify such groups as women and ethnic minorities as disadvantaged groups in the labour market, who thus have lower human capital.

[17] Bourdieu (1986) contends "that different types of capital can be derived from economic capital but only at the cost of a more or less great effort of transformation" (paragraph 26).

[18] According to Bourdieu (1986) social capital is "the aggregate of the actual or potential resources which are linked to possession of a durable network of more or less institutionalized relationships of mutual acquaintance and recognition [sic] which provides each of its members with the backing of the collectively owned capital, a 'credential' which entitles them to credit, in the various senses of the word." (paragraph 18)

them to gain access to the pre-university dance preparation required to attend a Canadian university dance program.

The HE transition research addressing gender and ethnic disparities in enrollments across Canadian universities only speaks to part of the reason why this particular demographic was found to be excessively homogenous across gender and ethnicity. The early historical roots of Western theatrical dance, as well as the history of dance education in Canada, offer additional contextual support for the demographic findings in this study.

Historically White, European, Female Demographic in Western Theatrical Dance

The early roots of Western theatrical dance, ballet and modern dance inclusive, can be traced back to the sixteenth century European Renaissance courts of Italy, and the seventeenth century Baroque courts of France. Early examples of Western theatrical court dance evolved from the (White) European aristocracy. Renaissance and Baroque court dance from which classical ballet evolved was a predominantly male-centered activity that served to socialize male noblemen (Au, 2002, p. 13). As Au points out, dance "formed an important part of the education of a gentleman" and was considered in Europe "a natural male pursuit" (p 13). The stylized mannerisms, social etiquette, codified steps, and rituals evident in ballet's European court beginnings are not only still present in ballet classes today, but pay homage to a social hierarchical heritage which contains encoded messages about absolute power, authority, and socioeconomic class. Much of the prestige and aristocratic lineage associated with ballet can be attributed to King Louis XIV (1638-1715), whose technical proficiency in court dance have made dance historians today retrospectively deem him the "first star of ballet" (Anderson, 1992; Au, 2002; Cohen, 1974). By the late eighteenth century, court dance began to shift from an art of solely aristocratic participation into a performing art to be viewed by the aristocracy; however, its affluent Royal roots remain an integral part of the socialization of Western theatrical dance culture today. By the late eighteenth century, the gradual ascendance of the female dancer began to shift the gaze from the male dancing nobleman to an objectified female professional (Jowitt, 1988). Women, like the famed Marie Camargo (1710-70) and Marie Sallé (1707-56), whose scandalous costuming changes allowed more

freedom of movement and technical proficiency for women (Lynne Hanna, 1988, p. 125), in turn helped to establish ballet "as a legitimate vehicle for dramatic expression, not merely a decorative adjunct to an opera or play" (Au, 2002, p. 43). By the nineteenth century, according to Au, ballet "acquired many of the characteristics that are now equated with it in the public mind: the *pointe* technique, or dancing on the tips of the toes; the bouffant skirt called the tutu; the desire to create an illusion of weightlessness and effortlessness; and the association of the female dancer as ethereal creatures [sic] of fantasy, such as sylphs and fairies" (Au, 2002, p. 45). Not only had the Romantic period of ballet history crystalized the art form as being a predominately female activity, the privileging of the White European ethereal female body synonymous with these Romantic Ballet icons is still present today. Foster (1996) writes that "The hard-edged bodies, the abstract geometries, the athleticism found in today's productions do not substantively alter the surround of cultural and aesthetic issues, inherited from the nineteenth century, that continues to define ballet today" (p. 7). She contends that ballet's "pedagogical orderliness and clear criteria for excellence, promises a homogenizing medium for expression of cultural difference" (p. 2). Furthermore, Thomas (2003) suggests that the "pedagogical orderliness" Foster speaks of continues to permeate the dance education culture of classical ballet. Thomas writes:

> The Mastery of the codified shapes and 'steps' constitute the core of the ballet student's training in pursuit of the idealized body, based on the aesthetic ideals of classical beauty. The first aim is for 'correctness': the ballet dancer has to comply with the rigorous demands of the system to control and mould the body to its ideal image. (p. 97)

Hamilton and Hamilton (1991) indicate that the standards required of the dancer are both athletic and artistic. "To achieve the right 'look,' the female dancer must be aesthetically proportioned and thin. Women who are not naturally endowed with this form are at a disadvantage, because up to 69% of the variance in body-mass index can be explained by genetic factors" (p. 39). Such stringent aesthetic requirements may also speak to ballet being the "homogenizing medium for expression of cultural difference" that Foster (1996) identifies (p. 2).

While it is beyond the scope of this analysis to provide a comprehensive history of classical ballet, what is relevant to this analysis of the demographic findings is that ballet has been historically

known as a predominately White, European, female-dominated art form. In Canada, Western theatrical dance education, such as ballet and modern dance instruction, flourished at the turn of the twentieth century. The following section outlines how the roots of Western theatrical dance education in Canada have contributed to the current White, European, female demographic as evidenced in this study's demographic findings.

Historically White, European, Female Demographic in Canadian Dance Education

The earliest examples of Western theatrical dance instruction in Canada in the form of extra-curricular dance classes emerged in the 1920s and 1930s, in the wake of high-profile early-twentieth century feminist activism. There is no tangible evidence to suggest such early Canadian dance education pioneers such as Amy Sternberg, Emma Scott Raff, Martha Eaton, and June Roper, who owned and operated their own private dance studio businesses in central and western Canada at the beginning of the twentieth century (Warner, 1995), officially declared themselves as feminists. Nor do they seem to have formally associated with any particular feminist groups in Canada. Nonetheless, one could suggest that they benefited from the social and political advances won by feminist activists of this time, laying the foundation for what is now a thriving private dance studio sector. The demographic of the teachers, students, and private studio stakeholders during this early period in Canada's relatively young, but rich, dance education history, is the same female-dominated demographic represented in this study. Even the early inclusion of dance in the public school system and postsecondary institutions can be traced back to the trailblazing efforts of early Canadian female dance education pioneers such as Joyce Boorman, Dorothy Harris, and Rose Hill (Richard, 2010). This is not to diminish the role played by notable male dance education pioneers like former National Ballet of Canada dancer and resident choreographer Grant Strate, who founded Canada's first university dance program at York University in 1970. Overall, however, it was these early female dance education pioneers who established a precedent for young women to pursue dance, offered strong female role models for them, and created a public perception of ballet as a female pursuit in Canada – all of which have remained firmly in place to this day.

From a pedagogical standpoint, another plausible explanation for the absence of cultural diversity in the Canadian ballet classroom, may stem from the kind of "kid capital" evident in Western theatrical dance classes such as ballet. In her book *Becoming a Critical Educator,* Pat Hinchey defines kid capital as "the cultural knowledge that more advantaged children bring to the classroom as contextual understandings that make it much easier to move forward" (Hinchey, 2006, p. 51). Dance instruction is no exception. Canadian pre-university ballet classes are more likely to connect in-class balletic activities with "Western" games and rhymes that Canadian-born children of European heritage connect to more readily than new Canadian immigrants and/or minority groups. Although Sayers (1997) does not employ the term "kid capital," she identifies ballet's mystique with children's ballet fiction and calls it "a rich source for understanding the idea of ballet training in contemporary aspiration and imagination" (p. 144). She notes, "the romanticization of ballet dancing in children's ballet fiction relates directly to the star-centered nature of the art form and its fairy-tale associations" (p. 145). She writes, "Certainly my image of ballet came not from having seen it but from a miraculously transmuted, and certainly incredibly potent idea of a pale, sparkling and winged feminine ideal somewhere between a dying swan and a sugar-plum fairy" (p. 139). When one considers Sayers' description above, in relation to Hinchey's (2006) notion of kid capital, one might suggest that ballet classes in this country generate a kind of gendered ballet kid capital, a potent form of Hinchey's kid capital specific to the subculture of ballet – one that leaves boys and minority groups at a distinct disadvantage. In some cases, the sense of pleasure derived from experiencing classical ballet technique during the formative years can in time evolve into a serious pursuit. Sayers speaks of how ballet is "also a particularly glamorized profession and like other gateways to 'stardom', it is surrounded by a 'mythology', by superstition and belief in fate, destiny, innate genius and calling, that serve to unearth and romanticize the art form and its training" (1997, p. 144). As such, the ballet studio is just one of many places that perpetuate gender socialization.

Leaper and Friedman (2014) define gender socialization as "the process of learning gender self-concepts, beliefs, motives and attitudes informed and transformed by families, peers, the media and schools" (p. 561). Ballet classes contribute to the perpetuation of gender roles, and the gender inequalities

noted above. This is not to suggest gendered socialization and forms of gendered ballet kid capital are the sole reasons behind the demographic findings in this research; however, these factors together with the HE transition research on demographic disparities across gender and ethnicity may have contributed to this predominantly White, female demographic.

Socio-economic Background and the High Cost of Dance Education

While the demographic survey did not gather formal data on students' socioeconomic status, one can deduce that parents who enter their children in extra-curricular dance classes come from a socioeconomic status that can afford them: recreational dance classes can range anywhere from $180 to $365 per term (4 months) for one class per week. [19] Additional classes, costumes for recitals and dance competitions, exam fees and extra dance exam preparation, private coaching, uniform/ballet shoes (*pointe* shoes if applicable) are all additional costs. Although children's extra-curricular activities can be claimed on a Canadian's income tax and there are nominal government subsidies like Canada Revenue Agency's Universal Child Care Benefit (UCCB) which offers "a taxable benefit designed to help Canadian families, as they try to balance work and family life, by supporting their child care choices through direct financial support"(Canada Revenue Agency, 2015), recreational, extra-curricular, private studio dance classes are a high out-of-pocket expense. The theme of financing the pre- and current university experience also raises issues of access, which will be explored in more detail later in the dissertation.

Varying Degrees of Prior Exposure to the Canadian Education System

The demographic data revealed the majority of participants in this study are Canadian citizens and Canadian-born. Therefore, the overwhelmingly high percentage of domestic students in this study (94.9%) not only suggests that the majority of participants in this research experienced the bulk of their pre-university experience in Canada, but also that they have benefited from various manifestations of cultural capital as a result of being schooled in Canada and then transitioning to a Canadian university. That said, it is also important to remember that 10% of domestic students in this study were not born in

[19] This range was calculated from 5 different private dance studio websites located in and around the provinces in which the three universities under investigation are located.

Canada. Furthermore, 9.48% of domestic students born abroad may be immigrants to Canada. One therefore cannot assume all 94.9% of domestic students attended Canadian schools for the full duration of their pre-university experience and thus had the same amount of pre-university exposure to the Canadian education system. This variable may further diversify domestic students' transition experience. Although the demographic survey did not gather any further contextual information regarding the extent and duration of students' exposure to the Canadian education system, the in-depth interview data will provide further insight into this finding.

In addition, the international student enrollment of 5.1% found in this study was 1.8 % lower than the 6.9% international student enrollment rate found in the 2012-2013 Statistics Canada report on PSE enrollment of international students (Statistics Canada, 2014). Of the 6 international students, 2 students indicated their place of birth as Canada. This suggests that some of them may have had exposure to the Canadian education system prior to attending their current university program. Therefore, one cannot assume that all international students are new to Canada and/or new to the Canadian education system. In sum, these additional variables related to the presence or lack of prior exposure to the Canadian education system among domestic and international students may further diversify students' overall transition experience.

The Role of Parental Expectations

Frenette and Zeman (2007) suggest increased parental expectations are positively associated with parental university participation; this relationship was reportedly even stronger for girls. This is significant since the demographic data showed the majority of participants in this study are female and the majority of students' parents had a high level of degree attainment. The in-depth interview data will provide further insight into the impact of potentially high parental expectations on students' overall transition experience. In other words, the analysis will attempt to establish whether potentially high parental expectation manifested in parents desiring their daughter (or son) to choose a more traditional university discipline linked to more secure job prospects and financial security. It will also ask what, if any, role was played by the fact that so few parents of the participants in this study had exposure to

university dance. In-depth interview data will provide further insight into the degree to which this kind of parental capital may have impacted students' overall transition experience.

Nature and Degree of Students' Geographic Separation

The demographic findings also suggest that most students in this study attended the university dance program in close proximity to their current hometown, which may or may not have impacted their overall transition experience. The in-depth interview data will determine whether proximity was the overriding factor in the decision to attend their current university dance program, and whether this decision has any impact on their overall transition.

Conclusion

This discussion and analysis revealed a number of factors that may have contributed to the demographic findings in this collective case study. First, although the demographic data on age range and mean age of this first-year dance cohort fell within the relative range and averages for general university population, the subsequent analysis of this data addressed internal pressures associated with age and the youthful body as factors that might impact students' overall transition exprience. The demographic findings related to gender and ethnicity reflect similar enrollment disparities found in Canadian government research and statistical reports; however, these national statistics do not fully explain the extreme demographic homogenity found within the cohort. A brief examination of the early roots of Western theatrical dance in Europe, and the early Western theatrical dance training in Canada, however, reveal a pervasive theme of gendered socialization, which provides some contextual support for the predominantly female demographic. This historical examination also highlights the fact that what was once a socializing past-time for the European aristocratic male elite is now in Canada an expensive, elite, extra-curricular pastime for middle class girls of similar cultural heritage. It further reveals that the culture of teaching and learning ballet continues to perpetuate a predominantly White ethnic demographic (Foster, p.2). A connection was also clearly established between the high cost of dance education and a middle class socio-economic status. Lastly, the varying degrees of prior exposure to the Canadian

education system, the role of parental educational capital, and the nature and degree of students' separation, have also been discussed as possible reasons for this study's deomographic findings. Chapter 5 will present and discuss findings related to students' pre-university learning contexts.

CHAPTER 5: Discussion Pre-University Learning Environment Findings

This chapter explores the findings related to the participating students' pre-university learning environments. Beyond the survey's primary intent to identify demographic information about the dance major, it also strove to identify the kinds of pre-university learning environments students were exposed to prior to attending their current university dance program, and whether they viewed these experiences as relevant preparation for their current university program. The principal data for this chapter comes from the previously discussed demographic surveys. Contextual support for embedded analyses of the findings related to the pre-university experience is drawn from an examination of sample websites of private dance studios, performing arts high schools, professional training conservatories and provincial K-12 dance curricula.. This will lay the foundation for a final comparative analysis of the pre-and current university contexts in Chapter 11, which will answer the following central research questions and sub-questions: What are the similarities and differences between students' pre-university learning environments and their current learning environment? How do these similarities and differences affect their learning of dance techniques and how do these issues relate to transition? How do the goals and values of students' pre-university learning contexts compare to the goals, values, and expectations of their current university learning context, and how do the results of the comparison relate to issues of transition?

Summary of Demographic Survey Findings Related to the Pre-University Learning Experience

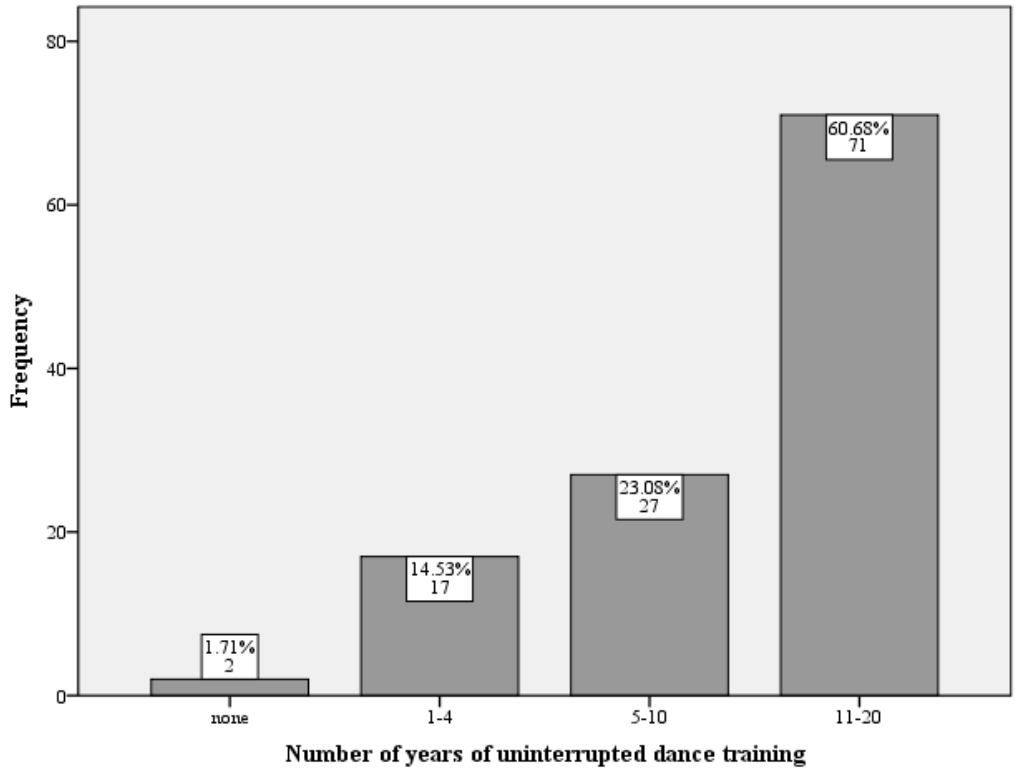
This chapter begins with survey findings related to students' pre-university learning experience. "Pre-university learning experience" is defined in this research as any dance-related learning experience occurring prior to students' arrival to their current university dance program that the participants themselves deem relevant to their overall experience of transition. Survey questions 15 and 16 asked students to identify the number of years and the number of hours per week of their accumulated, uninterrupted pre-university dance training. (See Appendix F).

Accumulated Dance Training

Of the 117 survey respondents, more than half, 60.7% (n=71), indicated having between 11 and 20 years of uninterrupted dance training prior to attending their current university dance program. The

next most frequent durations of uninterrupted dance training were from 5 to 10 years (23.1%, n=27), and 1 to 4 years (14.5%, n=17). Only two respondents, or 1.7%, indicated having had no consecutive, uninterrupted years of dance training. This would suggest the majority of first-year dance majors at all three universities are transitioning with a substantial number of years of uninterrupted dance training behind them. Figure 5.1 offers a visual representation of years of uninterrupted dance training.

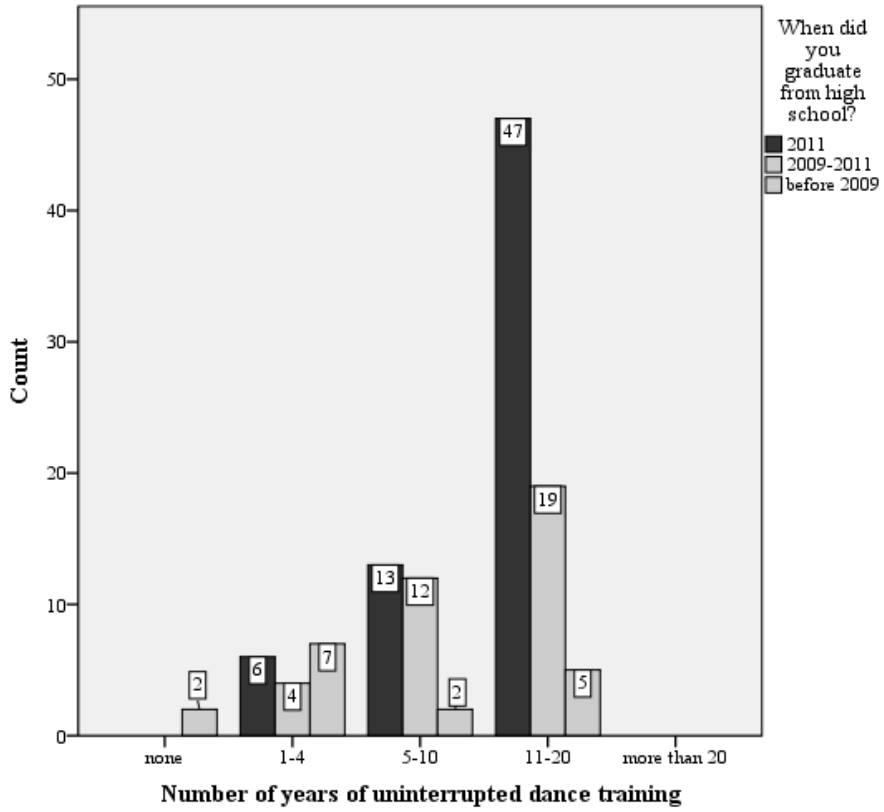
Figure 5.1 Years of Uninterrupted Dance Training (n=117)



Examining students' number of years of uninterrupted dance training in relation to when students graduated high school produced surprising results. One might anticipate that those who graduated earlier than 2011 and/or before 2009 would have accumulated more years of uninterrupted dance training – perhaps because students who took more than one gap year between high school and university spent this time dancing. The data, however, indicated the opposite was true. Of the 71 survey participants who indicated the highest number of years of uninterrupted dance training (11 to 20 years), 66% (n=47) indicated they graduated in 2011 (i.e. transitioned directly from high school to university). The remaining

33% (n=21) in the 11-20 years category, suggests these students may not have continued with their dance training during their gap year(s) between high school to university or had a gap in their dance training. This information is significant because it suggests that students who did not transition directly from high school to university may have experienced gaps in their dance training or started their training later which in turn might negatively impact their transition experience. In a discipline like dance, which requires consistent and intense physical engagement to withstand the rigours of a first-year university dance program, even a short break may greatly increase a student's risk of injury—a possible transitional concern. Therefore, within this cohort, the students who transitioned directly from high school to their university dance program who had the highest frequency of uninterrupted years of dance training, may have had the advantage in adapting to the physical rigour of their new dance program over those who did not. That said, the subgroup of students who had breaks in their dance training might have accumulated other advantages during their gap year(s) such as working, traveling, or focussing on their academic studies, which may have positively affected their transition into their current dance program in other ways. Figure 5.2 breaks down years of uninterrupted dance training in relation to the date students graduated from high school.

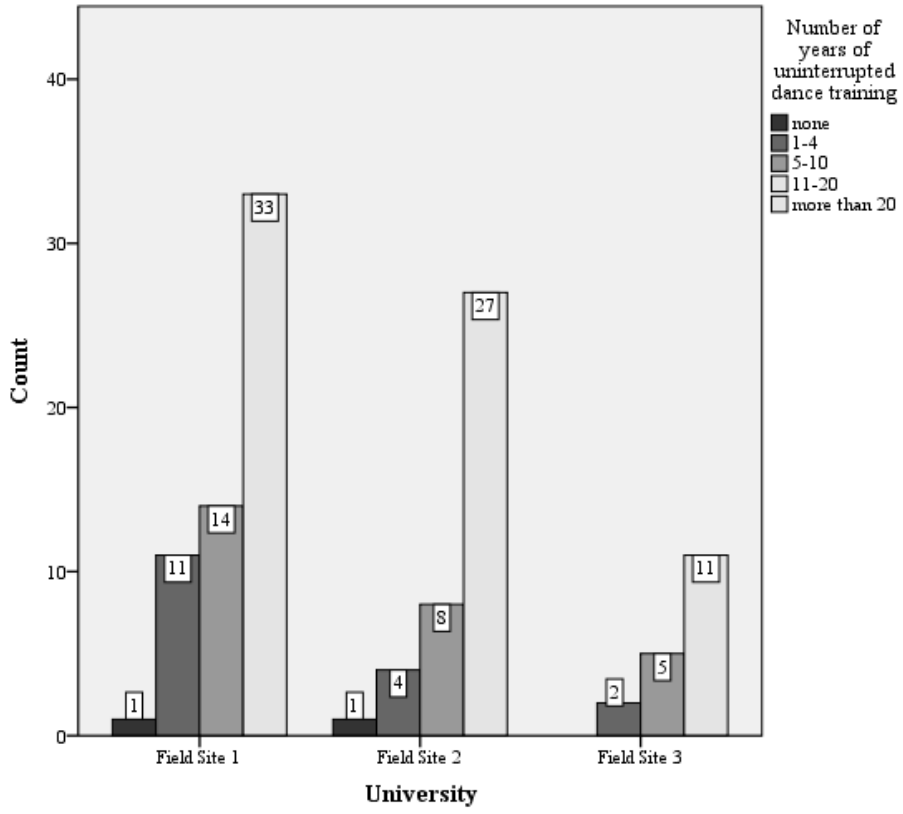
Figure 5.2 Years of Uninterrupted Dance Training and Date Graduated from High School (n=117)



When the number of years of uninterrupted dance training was broken down by field site, the highest frequency of students in the 11 to 20 years of uninterrupted dance training category was noted across all three university field sites. Field Site II, however, had the highest frequency (67%, n=27) of students within the 11 to 20 year category. Field Site III showed the second highest frequency at 61% (n=11), while just under half of the first-years at Field Site I (55%, n=33) indicated having had 11 to 20 years of uninterrupted dance training. Based on this demographic data alone, there may be some curricular feature at Field Site II that is attracting students with the maximum number of years of uninterrupted dance training. Field Site II's profile in Chapter 8 provides further insight into this finding. Overall there is a dramatic drop in frequencies within the lower 5 to 10 year and 1 to 4 year categories of uninterrupted years of dance training across all three field sites, confirming that the majority of first-year dance majors transitioned into their current university dance program with over a decade of uninterrupted dance training. This demographic data alone, however, did not provide information on the quality or nature of

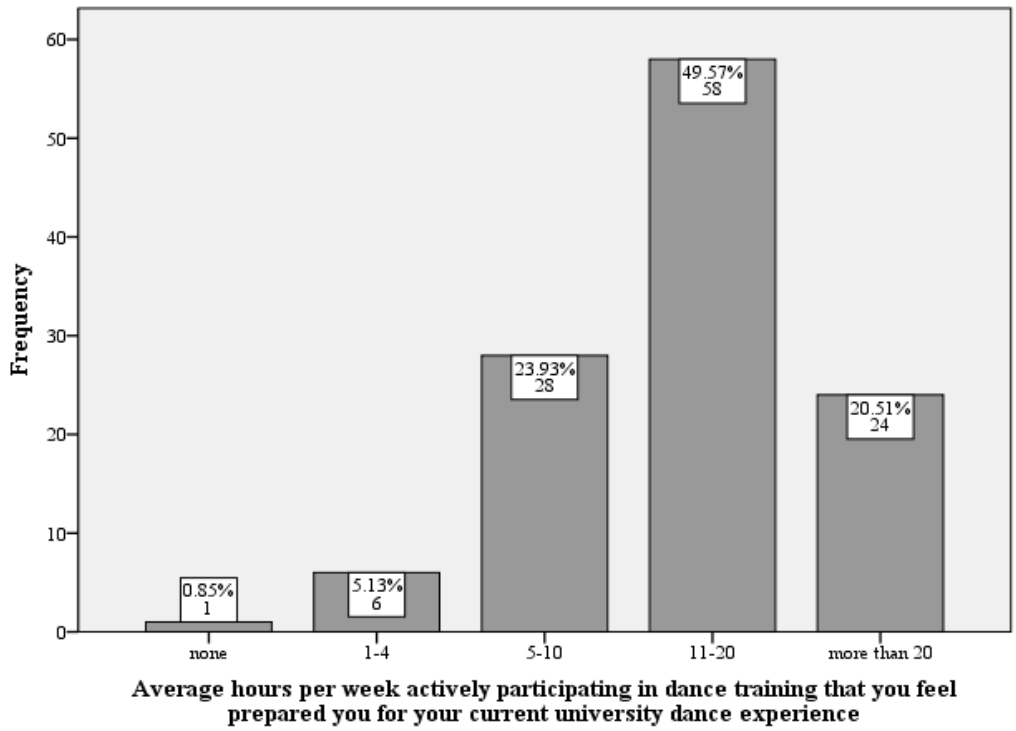
this pre-university training sufficient to make any definitive comments on how accumulated training might impact students' transition. Instead, demographic data on the average hours per week, and types of dance learning contexts students were exposed to prior to entering their current dance program, will provide further insight into this finding. In-depth interview data discussed later in the dissertation will also provide insight into the nature and quality of this pre-university dance instruction. Figure 5.3 breaks down the number of years participants experienced uninterrupted dance training by field site.

Figure 5.3 Number of Years of Uninterrupted Dance Training By Field Site (n=117)



Nearly half the students, 49.6% (n=58), reported on average 11 to 20 hours a week of preparatory dance training in their pre-university experience. Five to 10 hours per week came as the next highest number, while only 6% of respondents reported having spent less than 4 hours a week in pre-university dance preparation. Figure 5.4 breaks down the average hours per week of dance training that students contend were preparation for their current dance program.

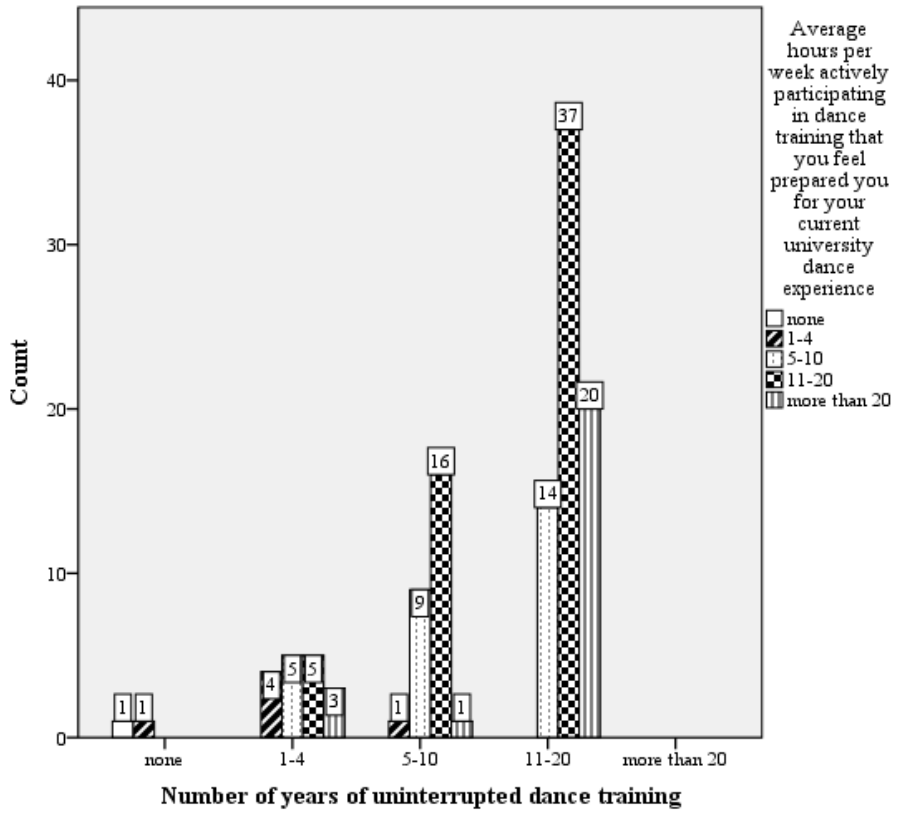
Figure 5.4 Average Hours Per Week Viewed as Preparation for Current Dance Program (n=117)



When the number of years of uninterrupted dance training was analyzed in relation to the average number of hours per week, the following new data emerged. First, of the 71 participants who indicated they had between 11 and 20 years of uninterrupted dance training, 37 indicated they spent between 11 and 20 hours per week in training. Twenty students who indicated they had more than 20 hours of dance training per week also indicated they had between 11 and 20 years of dance training. Those who indicated having had 1 to 4 years dance training indicated a broader range in hours, including 20 hours a week, which might suggest a sudden increase in dance training prior to attending university. Those with 5 to 10 years of uninterrupted training also showed up in every category of hours, with 11 to 20 hours per week showing the high frequency (16 students). One of the two students who indicated they had no years of uninterrupted dance training indicated they had between 1 and 4 hours per week of training that prepared them for their current dance program. Therefore, this one student did have prior training; however, it was considered interrupted and most likely this was the same student who graduated prior to 2009.

Overall, this data would suggest that as students accumulate years of pre-university dance training they also increase their number of hours per week of instruction. Therefore, the majority of first-year dance majors transitioned into their current university dance program at their highest peak of uninterrupted years of training and highest peak of hours per week. The degree to which this may have positively facilitated the transition is difficult to discern with this demographic data alone. Again, forthcoming data on the quality and nature of this accumulated dance training will provide greater insight into its impact on the dance majors' transition. Figure 5.5 breaks down the number of years of dance training by students' estimated average hours per week of pre-university dance instruction.

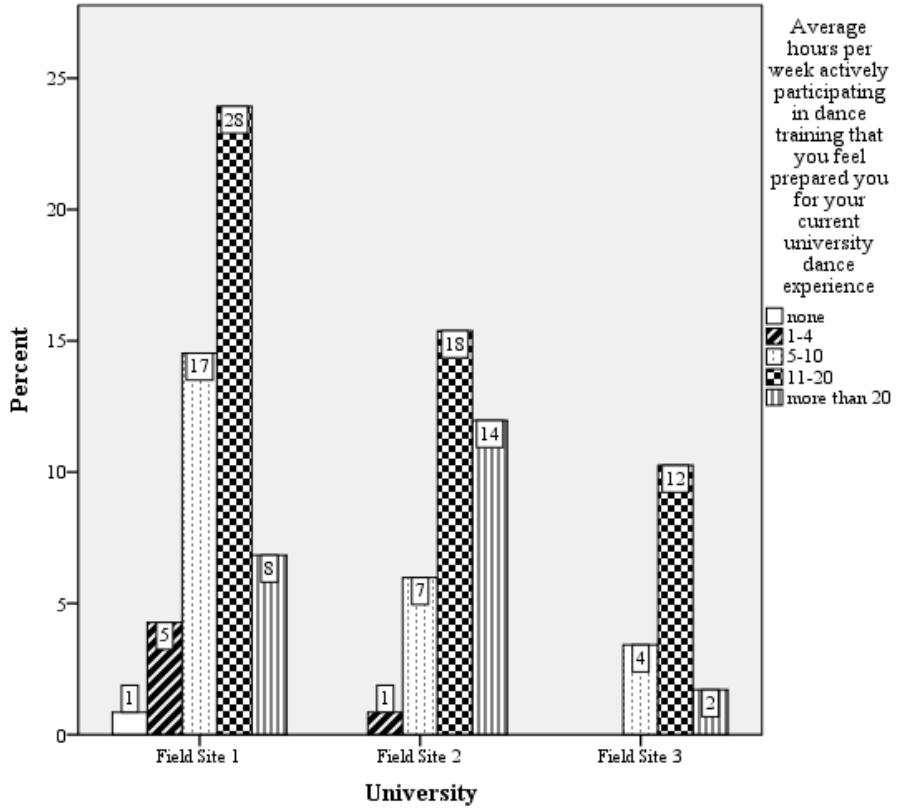
Figure 5.5 Number of Years of Dance Training by Average Hours Per Week (n=117)



When the average hours per week was broken down by field site, the following patterns emerged. The most frequent average hours per week at all 3 field sites was 11 to 20 hours a week, with Field Site III having the highest frequency of students within this weekly average (66% n=12), compared to 47% (n=28) at Field Site I, and 45% (n=18) at Field Site II. Field Site II, however, had the highest frequency

(35%, n=14) of students who indicated more than 20 hours a week of dance training, compared to 13.5% (n=8) at Field Site I, and 11.1 % at Field Site III. Only Field Site I had one student indicating no average hours per week of dance training. The student may be one of the two students in the study who also indicated no years of uninterupted dance training. Figure 5.6 breaks down the average hours per week of pre-university dance instruciton by field site.

Figure 5.6 Average Hours Per Week by Field Site (n=117)



The Pre-University Dance Learning Contexts

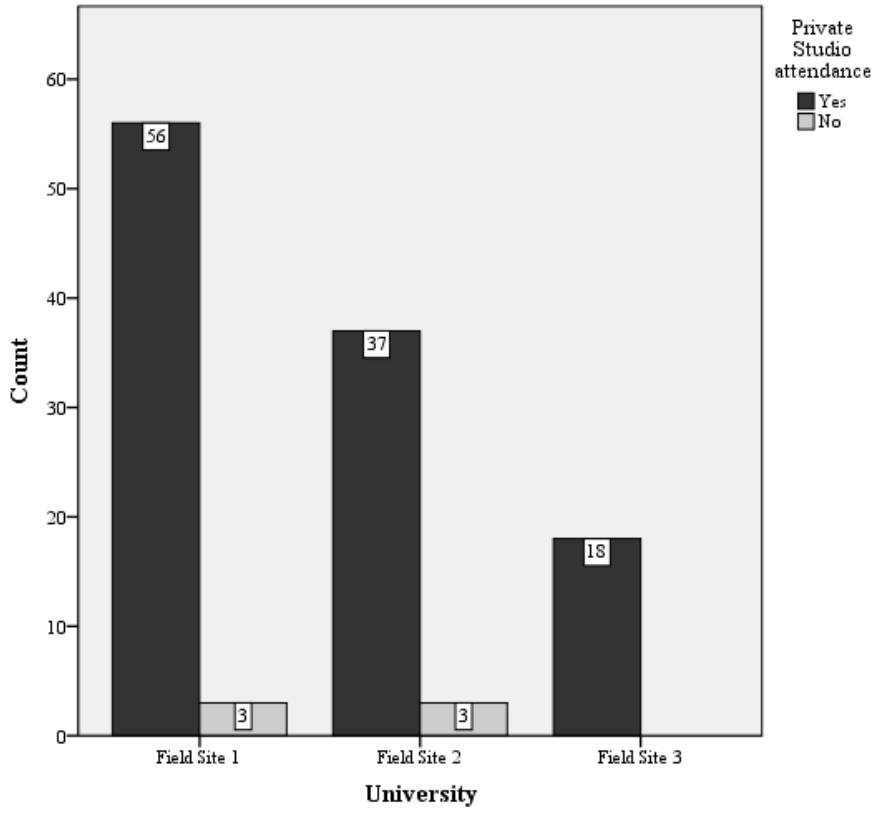
The demographic survey also collected data on the kinds of pre-university dance-learning experiences students were exposed to over the course of their elementary and secondary school years. Survey questions 17 through 19 (See Appendix F) asked students to identify whether they had exposure to any of the three most common pre-university learning contexts: the private dance studio, the performing arts high school, and the professional training conservatory. Additional questions such as the number of years of exposure, the number of hours per week, and the kinds of dance forms students may have been exposed to, were posited to get a sense of the diversity and range of this pre-university dance

training. The following sections present a descriptive analysis of data gathered from the 117 demographic surveys pertaining to students' exposure to and experience in the following learning contexts: the private studio, the performing arts high school, and the professional training conservatory.

The Private Studio Context

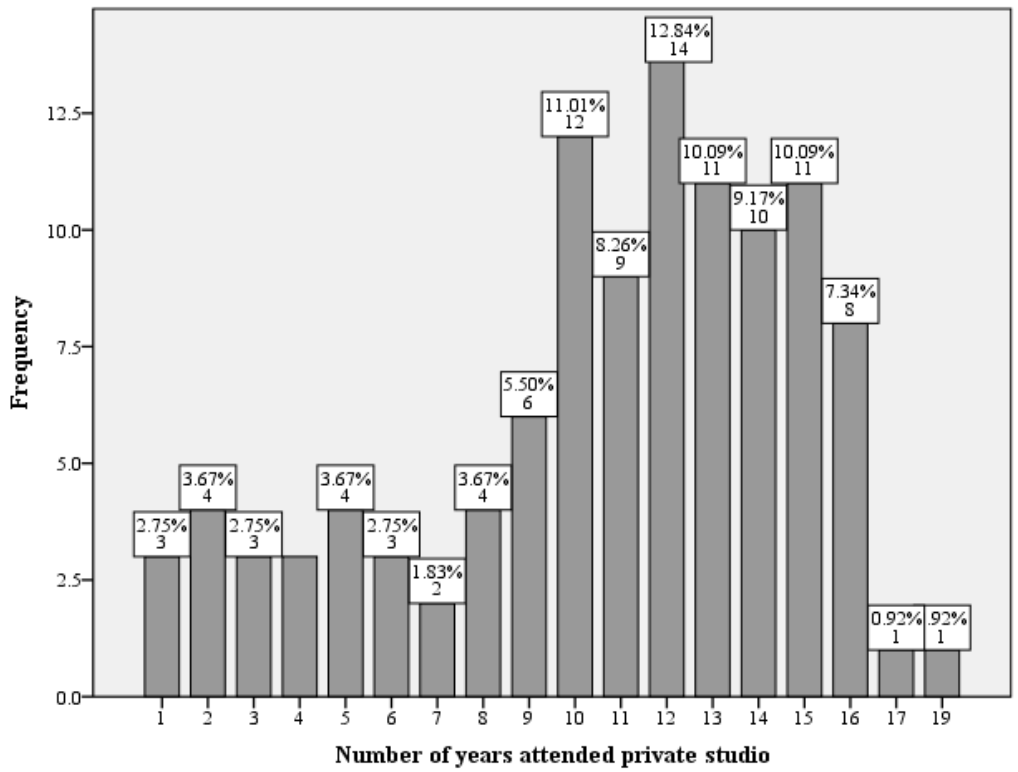
The private dance studio had the highest frequency attendance of the three pre-university learning environments analyzed. Approximately 94.9% (n=111) of students identified having attended a private dance studio for anywhere between 1 and 19 years, with a mean attendance of 10.7 years. Of the 94.9% who attended, 92.7% identified this learning context as preparation for their current dance program. When broken down by field site, at Field Site III, 100% (n=18) of first-years attended a private dance studio. At Field Site I, 94% (n=54) engaged in this kind of training, while the number for Field Site II was 92% (n=27). Figure 5.7 breaks down private studio attendance by field site.

Figure 5.7 Private Studio Attendance by Field Site (n=117)



Data related to private studio attendance suggests that the previously reported total number of years of uninterrupted dance training came predominantly from the private dance studio learning environment. The maximum number of years in attendance at a private dance studio was 19 and the minimum was 1 year. The mean number of years of private dance studio attendance was 10.7 years, with more than 44% (n=48) indicating they attended their private dance studio between 10 and 15 years. A mean of 10 years' private studio attendance was also confirmed across all three field sites, with Field Site III having the highest mean at 10.88 years. Figure 5.8 represents the number of years of private studio attendance.

Figure 5.8 Number of Years of Private Studio Attendance (n=111)

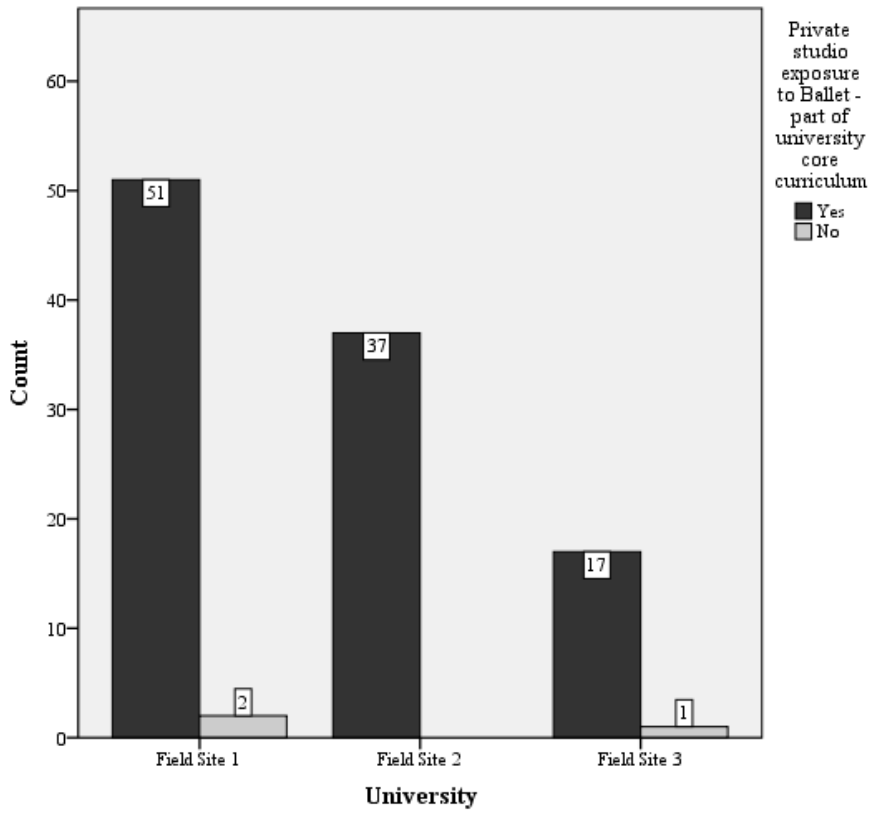


The mean hours of private studio instruction per week was 13.4 (n=107). Four of the 111 private dance studio attendees did not respond. When the mean number of hours per week of private studio instruction was calculated by field site, Field Site II had the highest mean of 18.08 hours per week and

Field Site 1 had the lowest at 10.65 hours per week. Field Site III's mean registered in the middle, at 12.24 hours per week.

Of the 94.9% (n=111) who attended a private dance studio before university, 94.5% (n=105) had exposure to ballet and 73.8% (n=82) had exposure to modern dance, two of the core curricular first-year subjects at all three university field sites under investigation. Only 12.6% (n=14) indicated exposure to world dance styles/forms within their private dance studio experience, revealing the overwhelmingly high concentration and focus on Western theatrical dance forms in the pre-university private dance studio learning environment. Since this study focusses primarily on the in-studio ballet experience, a further examination of private studio ballet by field site revealed the following. Of the 18 students at Field Site III 94% or 14.87% of the entire cohort had indicated exposure to ballet at their private dance studio. At Field Site II, 92% (n=37) or 32.17% of the entire cohort indicated exposure to ballet at their private dance studio. None responded no exposure. Lastly, of the 59 students at Field Site I 86.4% (n=51), which accounted for 44.35% of the entire cohort indicated exposure to ballet at their private dance studio. These findings indicate the majority of students have had exposure to ballet prior to transitioning into their current university dance program. Figure 5.9 breaks down private studio exposure by field site.

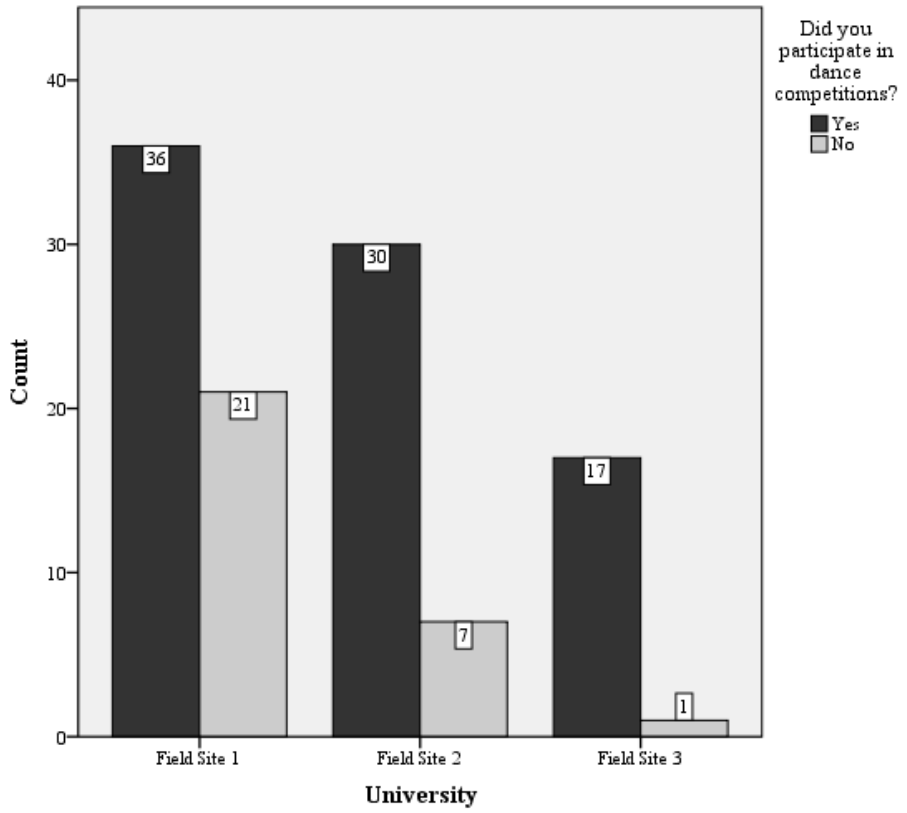
Figure 5.9 Private Studio Ballet Exposure by Field Site



Of special note is the data related to two types of private studio activities: dance competitions and dance exams. The demographic data indicated a high frequency of participation in both activities across all three university field sites. Approximately 71.6% (n=83) of students identified exposure to dance competitions, while 64.3% (n=74) indicated exposure to dance exams. This is significant because dance competitions and dance exams are not necessarily required activities within the private studio sector. Instead, they are offered as part of a specialized stream for dancers demonstrating proficiency in skill as well as other notable characteristics. A more detailed analysis of dance competitions and exams later in this chapter will explore how the nature of these dance activities within the private studio sector might positively and negatively impact students' overall transition experience. When participation in dance competitions was broken down by field site, the following data emerged. Field Site III had the highest percentage of students who had participated in dance competitions (94%, n=17). Field Site II had the second largest percentage of 75% (n=30). At Field Site I, 61% (n=36) indicated they had participated in

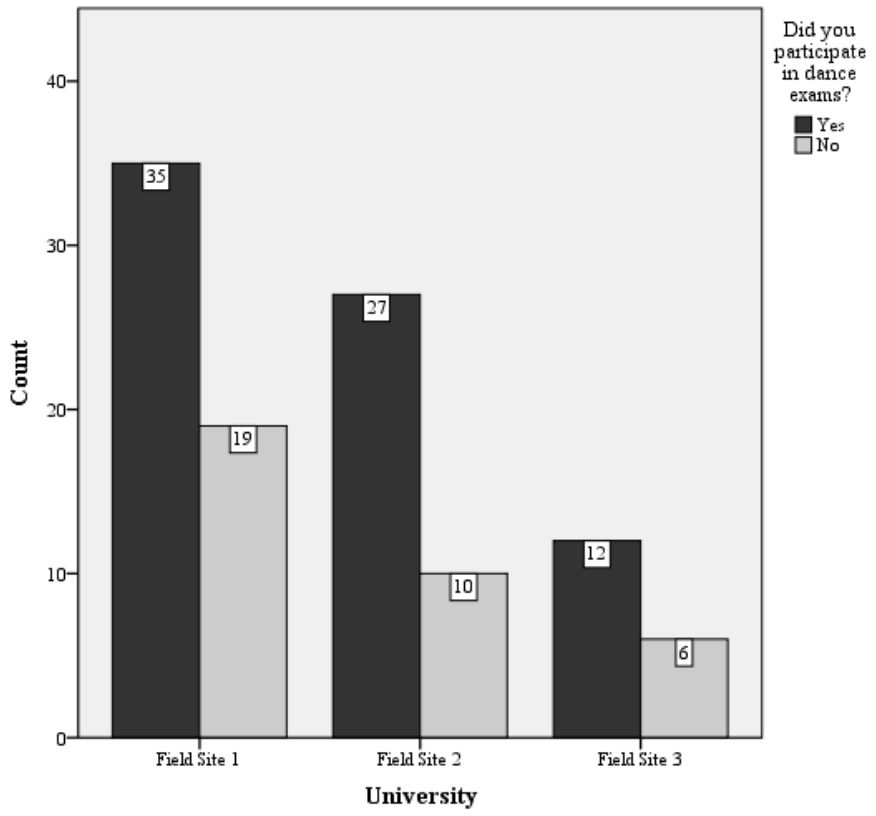
dance competitions. The comparative final analysis of this data with in-depth interview data will offer greater insight into how these differences in competition participation between the field sites might impact students' transition differently. Figure 5.10 breaks down student participation in dance competitions by field site.

Figure 5.10 Participation in Dance Competitions by Field Site (n=111)



When the same calculation was conducted for dance exams, Field Site II came in at the highest percentage, with 67% (n=27) of students having taken dance exams. At Field Site III, 66% (n=12) of students indicated they had participated in dance exams, followed by, 64.8% (n=35) at Field Site III. The comparative final analysis of this data with in-depth interview data will offer greater insight into how these differences in exam participation between the field sites might impact students' transitions differently. Figure 5.11 breaks down exam participation by field site.

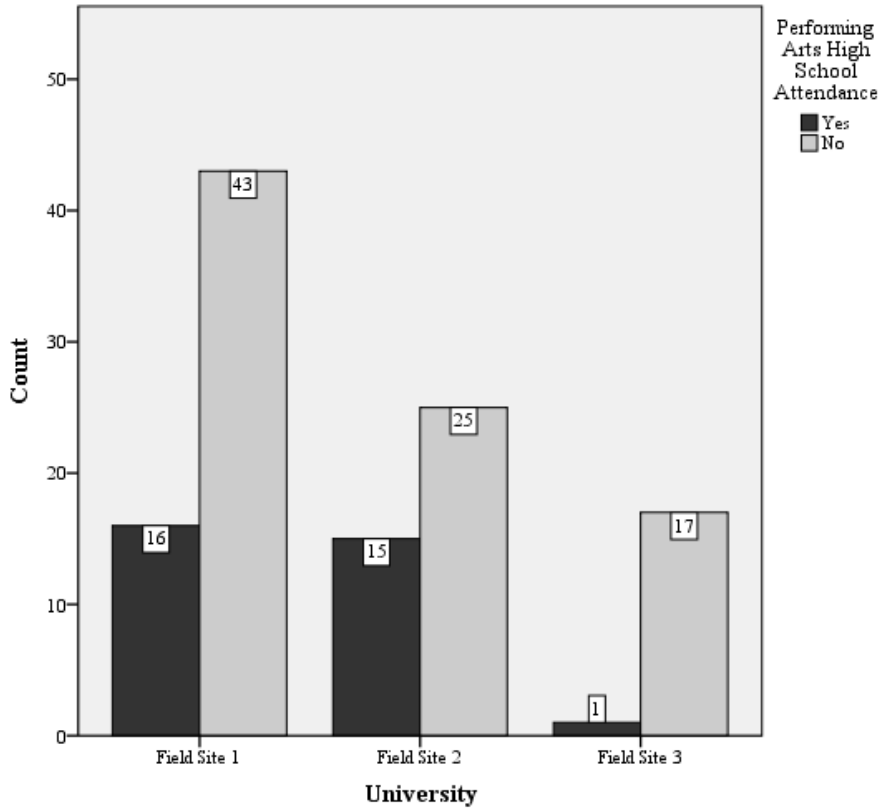
Figure 5.11 Participation in Dance Exams by Field Site (n=111)



The Performing Arts High School Context

Approximately 27.4% (n=32) out of 117 demographic survey respondents indicated they previously attended a performing arts high school. Of these 32 students, 87% (n=28) considered this pre-university experience as adequate preparation for their current university dance program. Field Site II had the highest percentage (37%, n=15) of performing arts high school attendees, followed by Field Site I at 27% (n=16). Field Site III had the lowest participation at 5.5% (n=1). Perhaps Field Site II had the highest pre-university exposure to the performing arts high school because this field site deliberately draws in students with this background, and/or (since performing arts high schools are not evenly distributed, geographically) more students from this site had access to this form of pre-university experience. Figure 5.12 breaks down performing arts high school attendance by field site.

Figure 5.12 Performing Arts High School Attendance by Field Site (n=117)

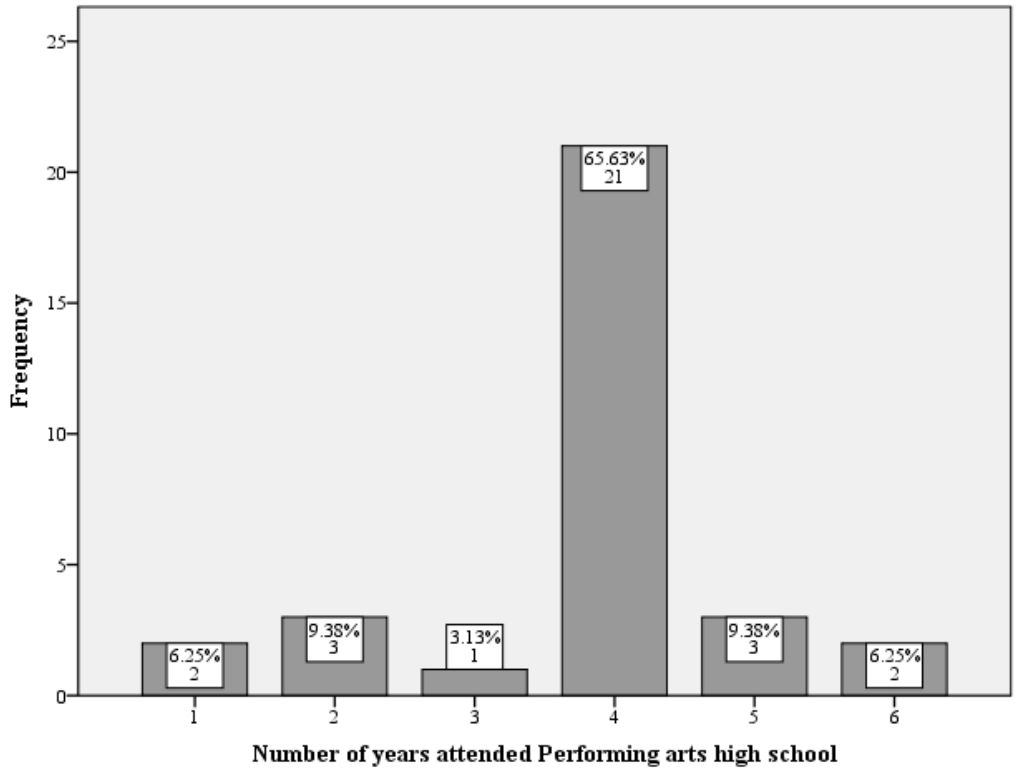


A mean of 3.81 years was calculated for those who attended performing arts high schools. Most performing arts high school programs offer four-year programs that run through grades 9 to 12; however, Figure 5.14 shows a range of exposure spanning from 1 to 6 years. Students may have either (a) transferred into the performing arts high school late, or (b) transferred out early, which might account for students with less than 4 years' exposure. Students who indicated the upper range of 4 or more years of exposure may have (a) returned for an extra year, or (b) included years spent at an integrated arts middle school into their calculation. Lastly, students may have taken an extra year or two to complete their performing arts high school program. In-depth interview data will be triangulated with this demographic data to provide further insight into these and/or other possible scenarios.

It is important to note that a mean of 3.81 years of performing arts high school attendance was 6.16 years less than the mean of 10 years of the private studio attendance. This difference in years of exposure likely exists because private studio practice can begin as early as age 3 and continue well into

one's high school years. The mean years of performing arts high school attendance broken down by field site was 3 years, with Field Site I at 3.94 years, Field Site II at 3.73 years, and Field Site III at exactly 3 years. Therefore, even though Field Site II had the greater percentage of student attendees, Field Site I's attendees attended for a marginally longer period of time. Figure 5.13 offers a visual representation of the number of years students attended a performing arts school.

Figure 5.13 Number of Years Attended Performing Arts High School (n=32)

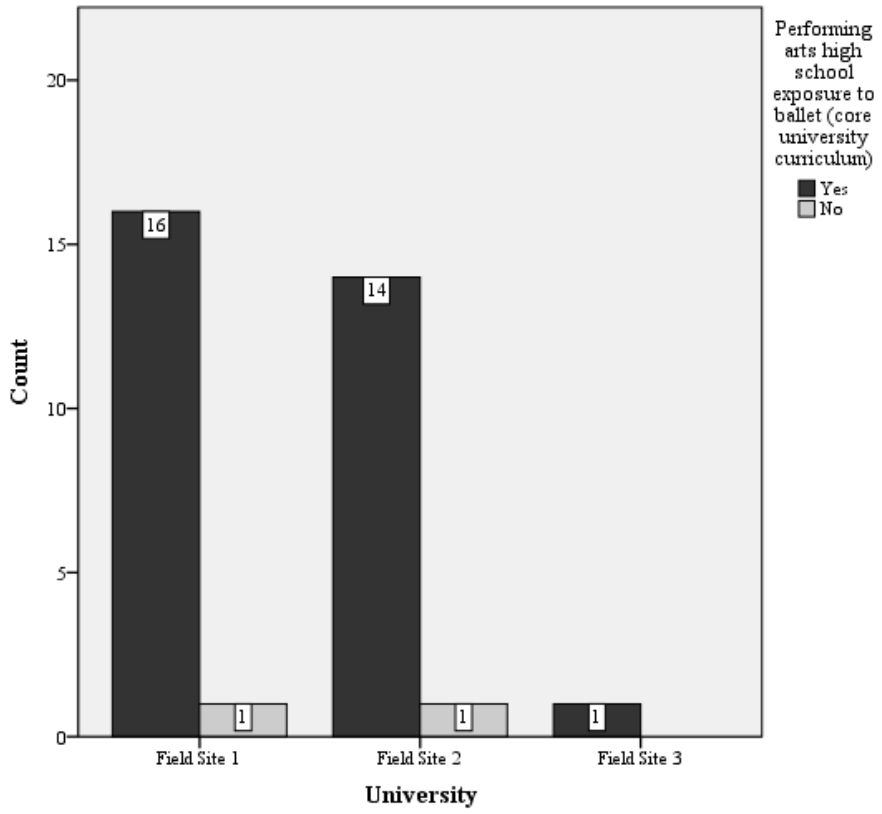


The mean hours of performing arts high school instruction per week was 10.01 hours (n=30). Two performing arts high school attendees did not indicate the number of hours per week of instruction. When the mean number of hours per week was calculated by field site, Field Site I had the highest mean at 10 hours per week, while Field Sites II and III each had a mean of 9 hours' instruction per week.

Of the 27.4% of performing arts high school attendees, 96.8% (n=31) indicated exposure to both ballet and modern dance. Only 25% (n=8) indicated exposure to world dance forms. Again, the focus on Western theatrical dance forms was apparent within the pre-university performing arts high school

experience. When performing arts high school ballet exposure was broken down by field site, the following data emerged. Of the 17 students from Field Site I who attended performing arts high school, 95% (n=16) had exposure to ballet; of the 15 students at Field Site II who attended a performing arts high school, 93% (n=14) had exposure to ballet. The only student from Field Site III who attended a performing arts high school also indicated exposure to ballet instruction. These findings suggest a) ballet is part of the core curriculum at the performing arts high school and (b) this exposure to ballet at a pre-university midway model may positively facilitate these students' transition into the university midway model of ballet. Figure 5.14 breaks down ballet exposure at performing arts high school by field site.

Figure 5.14 Performing Arts High School Ballet Exposure (n=32)

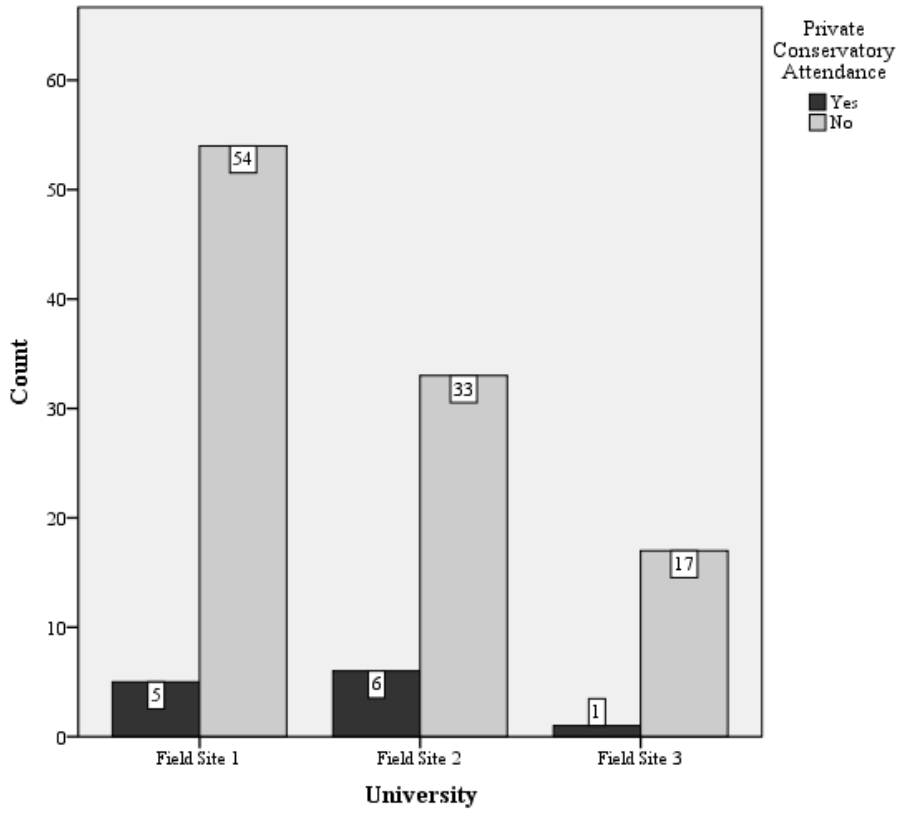


The Professional Training Conservatory Context

The third main pre-university learning context addressed in the demographic survey was the professional training conservatory. Only 10.3% (n=12) of students indicated having attended a professional training conservatory. This group attended for a mean of 3.4 years, compared to the 94.9%

who indicated private studio attendance for a mean of 10.7 years, and 27.4% who indicated performing arts high school attendance for a mean of 3.8 years. When professional conservatory attendance was broken down by field site, Field Site II had the highest rate (15%, n=6), which accounted for 5.17% of the cohort of 117. Field Site I had 8.4% (n=5) which accounted for 4.31% of the full cohort, and Field Site III had 5.5% (n=1) which accounted for the 0.86% of the full cohort. Figure 5.15 breaks down professional conservatory attendance by field site.

Figure 5.15 Professional Conservatory Attendance by Field Site (n=117)



Of the 12 students who indicated they had attended a professional training conservatory, the mean hours of instruction per week was 22.75, with Field Site III showing a mean of 24 hours per week, Field Site I, 23.14 hours per week, and Field Site II, 22 hours per week. Of the total 10.3% (n=12) of conservatory attendees, 100% indicated exposure to ballet and modern dance. Only 18% indicated exposure to World dance forms/styles. Lastly, approximately 45% (n=5) of the 12 conservatory attendees

indicated experience living in residence. This is a unique feature of the professional training conservatory that will be explored in the discussion of findings.

Other Pre-University Contexts Perceived as Valid Preparation

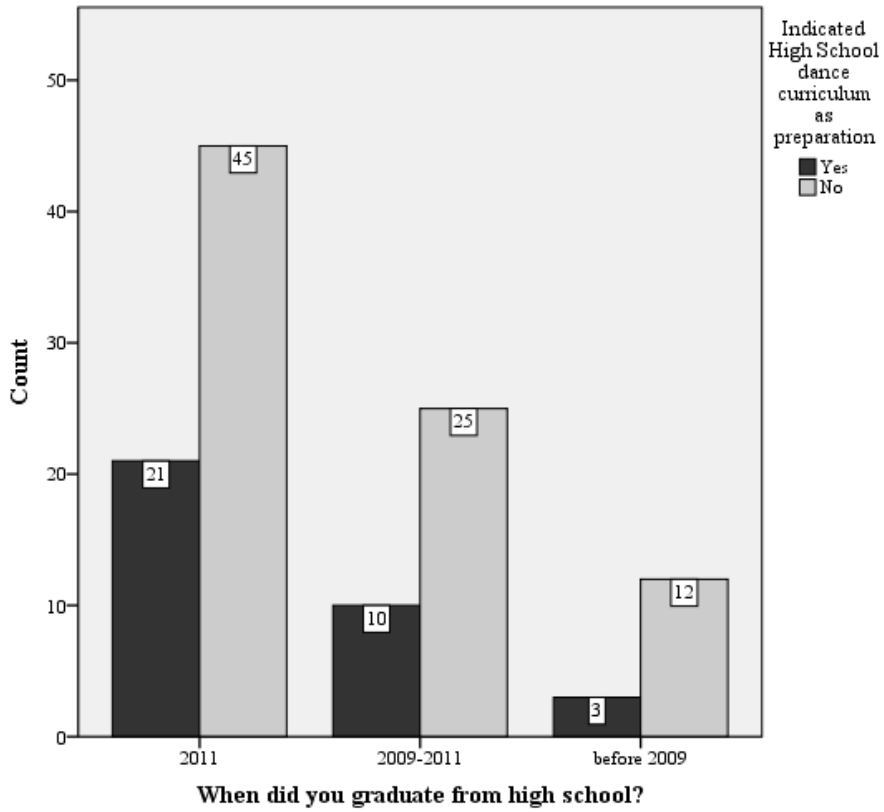
Survey Question 14 (See Appendix F) asked participants to list the pre-university learning contexts they perceived to be preparation for their current university program. In addition to the private dance studio, performing arts high school, and professional training conservatory, students were given the following options: a provincial high school dance curriculum, a previous postsecondary educational experience, extracurricular dance workshop(s), camp(s), and/or dance conference(s) affiliated with a secondary school and/or an after school dance studio, and/or professional dance conservatory connected to a professional dance company. The final two options included a space to reference "other possible pre-university preparation" and "too soon to tell."

The instructions asked students to rate their exposure to these pre-university learning contexts on a scale of 1 to 7 (1 offering the most preparation and 7 offering the least preparation). Not all students included this scale, and therefore these ratings are not included in the following summary of findings due to this inconsistency in interpretation. The data below represents the pre-university context(s) students deemed valid preparation but without the accompanying ranking of the sites if they indicated there was more than one.

Of the 10.3% (n=12) private conservatory attendees, 100% indicated this experience as valid preparation for their current dance program. Of the 94.9% (n=111) who attended private dance studios, 95.4% (n=106) indicated this exposure as valid preparation. Of the 26.% (n=31) performing arts high school attendees, 90% (n=28) deemed this exposure as valid preparation. In addition to the these three most common forms of pre-university dance education, 73.3% (n=85) identified exposure to dance workshop(s), summer camp(s) and/or dance conference(s) as valid preparation. It is difficult to discern from the demographic data alone whether participants interpreted summer dance activity as experience from a professional training conservatory. What is most relevant here is that the majority of students seem to have been dancing in the summer months at a short-term camp or workshop. Approximately 11.2%

(n=13) referenced a previous PSE experience, 7.8% (n=9) indicated "other," and 3.4% indicated it was "too soon to tell" whether their prior training was valid preparation for their current university experience. Of special note is the fact that only 29.3% (n=34) identified exposure to a provincial K-12 dance curriculum as valid preparation. When exposure to a provincial K-12 dance curriculum was examined in relation to when students graduated from high school, 31% of the 66 students who graduated in 2011 indicated exposure to a provincial K-12 curriculum as valid preparation. This percentage dropped to 28% among the 35 who graduated from 2009 to 2011, which dropped further to 20% of the 15 mature students who graduated prior to 2009. See Figure 5.16 that breaks down when students graduated from high school in relation to those who identified exposure to a provincial K-12 dance curriculum as preparation for their current dance program.

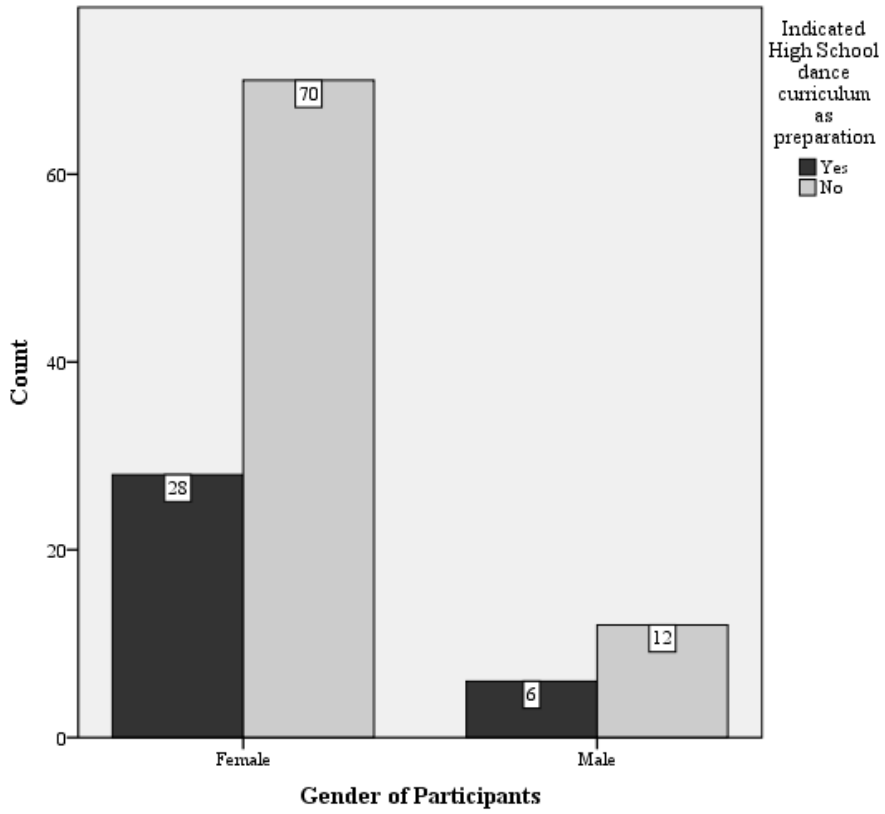
Figure 5.16 Exposure to Provincial K-12 Dance Curriculum as Preparation



When exposure to a provincial K-12 dance curriculum was examined in relation to gender, the following patterns emerged. Of the 98 females in this study, 28% identified their exposure to the K-12 curriculum as

valid preparation, which accounted for 24.14% of the full cohort of male and female demographic survey participants. Among the 18 male students, 33.3% indicated their exposure to a provincial K-12 curriculum as valid preparation, a number that accounted for 5.17% of the full cohort of 117 male and female demographic survey participants. Figure 5.17 breaks down by gender those who indicated a provincial K-12 dance curriculum as preparation for their current university dance program.

Figure 5.17 Provincial K-12 Dance Curriculum as Preparation by Gender



Discussion and Analysis of the Pre-university Learning Contexts

The survey data offer a broad overview of the kinds of pre-university dance learning contexts to which students were exposed, and which of these experiences students deemed valid preparation for their current university dance experience. Data related to students' accumulated pre-university dance training indicates that the majority of dance majors experienced, on average, more than a decade of preparatory dance training prior to their current university dance experience. This means that many students began their pre-university dance experience as early as Senior Kindergarten and sustained this instruction

throughout their elementary and secondary school years. This also indicates students did not receive the bulk of their preparation for their current university dance program from a provincial high school dance curriculum, but rather attended their local, unstandardized private dance studio. The overwhelmingly low percentage of students who indicated exposure to a high school dance curriculum as valid preparation can be explained in relation to a review of provincial K-12 dance curricula offered throughout Canada, as well as by an examination of why data related to the K-12 dance curriculum was surprisingly low in terms of students' exposure.

Provincial K-12 Dance Curricula as Educational Models

The goals and values of Canadian provincial K-12 dance curricula share many of the characteristics of Smith-Autard's (2002) educational model, also referred to as "creative dance," and the "child-centered" approach. Smith-Autard identifies this model as predominantly process-oriented, whereby the overall dance experience is based upon "a set of principles or concepts rather than a systematised or graded group of exercises and skills" (p. 18). Dance education researchers Bond and Stinson (2007), Bonbright (2000), Chappell (2007), Hanley (1997), Hodes (1991), McFee (1994), Risner (2007), and Smith-Autard (2002) all speak to the value of dance as a subject in schools. Of specific relevancy to this discussion is Hodes (1991), who provides contextual understanding for the slow inclusion of dance in the public education system. He contends that "the ephemeral nature of dance discomfits educators who compare dance's thin archive with the huge libraries of music and the visual arts; with theatre's intimacy with literature; and with acting's utility in enhancing speech," and argues that this places dance in an "equivocal position" (p. 20). Although Hodes is speaking of the American education system, dance did not make its way into the Canadian public education system until the 1950s (Richard, 2009). Unlike the American public education system, education in Canada is provincially regulated; therefore, each province has its own K-12 curriculum. Flynn (2000) contends, "The marginal status of dance in Canadian culture is reinforced and perpetuated by a lack of dance education in public schools because children grow up without memories of their dancing selves and are less likely to be attuned to dance as adults" (p. 179).

In an investigation of current provincial K-12 curricula across Canada, it is clear that provincial ministries of education are now beginning to see the value of dance to society and Canadian culture, and are including a stronger dance presence in their curricula. For example, in Nova Scotia's Department of Education *Dance 11 Curriculum* (1999), the authors write: "New understandings, since the mid-1980s, about how students learn have led to an increased interest in dance and, indeed, in all the arts. Dance, because of its inherent ability to actively engage students emotionally, physically, intellectually, imaginatively, aesthetically, and socially, is recognized as a way of creating a learner-centered approach to curriculum (Clapson, Daneau, Lambropoulos, Meadows, & Richards, 1999, p. 1). This sentiment is also reflected in the current Ontario Arts Curriculum in which dance became a stand-alone subject at the elementary level in 2009, and at the secondary level in 2010. The *Ontario Curriculum, Grades 9 and 10, (2010)*, under the heading, *The Importance of the Arts Curriculum* states:

> Experiences in the arts – dance, drama, media arts, music, and the visual arts – play a valuable role in the education of all students. Through participation in the arts, students can develop their creativity, learn about their own identity, and develop self-awareness, self-confidence, and a sense of well-being. Since artistic activities involve intense engagement, students experience a sense of wonder and joy when learning through the arts, which can motivate them to participate more fully in cultural life and in other educational opportunities (p. 3).

A similar sentiment towards the value of the arts in the curriculum is evident in the British Columbia Ministry of Education's *Arts Education, Kindergarten to Grade 7 Overview:*

> The arts are important to our understanding of society, culture, and history, and are essential to the development of individual potential, social responsibility, and cultural awareness. They also contribute significantly to the intellectual, aesthetic, emotional, social, and physical development of the individual. The study of the arts reveals distinct and common characteristics of societies throughout history. Dance, drama, music, and visual arts are central to the expression of cultural identity, and are means of both reflecting and challenging the values and norms in a pluralistic society. The arts are expressed in and influenced by personal contexts (e.g., gender, age, life experience, beliefs, values), social and cultural contexts (e.g., ethnicity, belief systems, socioeconomics, evolving technologies, the environment), and historical and political contexts. (p. 5)

It is also evident that the provincial ministries of education are communicating and sharing best practices. The Nova Scotia Department of Education acknowledges "the Ministry of Education, Province of British Columbia, for permission to adapt and revise excerpts from Dance K-12 curriculum, and Saskatchewan

Education for permission to adapt and revise excerpts from *Dance 10, 20, 30: Curriculum Requirements"* (Clapson et al., 1999, p. iii).

In Québec, dance is present throughout K-12. In a document entitled *Progression of Learning in Secondary School, Dance,* the application of dance knowledge is identified through three competencies: creating, performing, and appreciating dance. The document states:

> Throughout their dance studies, students learn to use different types of knowledge acquired in the classroom and through their cultural experiences in order to create their own movement sequences, perform various dances and use dance movements in various performance contexts. They acquire the skills necessary to exercise critical judgment when appreciating a choreographic work and learn to use correct English and the appropriate terminology to formulate this appreciation. (Québec Ministry of Education, 2010, p. 5).

The document goes on to explain that the secondary-level Arts Education programs were "designed to ensure a continuous progression of learning in the same arts subject from the beginning to the end of secondary school" and meant to continue on from elementary school (Québec Ministry of Education, 2010, p. 5).

In Manitoba, dance became mandatory in schools from Grades 1-8 beginning in 2011. A system-wide implementation of Grades 9-12 dance occurred in the 2015-2016 school year (Manitoba Dance Education Website, 2016), although any participants in the present study from Manitoba were too old to have benefited from this new initiative.

In Alberta, Prince Edward Island, and Newfoundland and Labrador, dance remains a part of the K-12 Physical Education curriculum, the place were dance historically resided in provincial curricula until recently. The Yukon integrates dance as part of its local cultural heritage and delivers it as part of education in First Nations culture (Lee, Bremner, Belanger, 2008), while Nunavut adopts Alberta's Physical Education curriculum. (Department of Executive and Intergovernmental Affairs, 2016).

This overview of provincial dance curricula found the presence of dance either as an embedded part of a general K-12 arts or physical education curriculum or, more recently as a standalone subject. In all cases, the value of dance to school and Canadian society was made explicit, and there are a number of new provincial initiatives for dance to take either a more prominent role in the curriculum or to soon

become a stand-alone subject. That said, many of the students in this study would not have fully benefited from these recent initiatives. Despite evidence of the sharing of best practices and curricular content between the ministries of education, there is great variation between the curricular dance content. Therefore, due to the timing and variation between provincial K-12 dance curricula across Canada, the impact of this educational model of pre-university dance environment is inconclusive.

There are two additional explanations for the low frequency of dance majors indicating exposure to provincial K-12 curricula. First, there may still be an inconsistent implementation of dance in public schools due to a lack of resources needed to teach dance effectively. Boersma, Deluzio, Fraumeni, Jackson and Moore (2009) describe this lack of resources as including: portable use, classrooms jammed with desks, no specialist teacher in dance available, living in a small rural community with no dance artists nearby, students not dressing appropriately for movement, and students not allowed to dance for religious reasons (Boersma et al. 2009, p. 125). In addition to these issues, they also write:

> When teachers think of "safety", they often think of physical safety: where is the nearby fire exit, how many desks are safe in a classroom, and so on. However, while physical safety is important, the arts present another safety challenge: emotional safety. When students engage in the arts, they put their entire being "out there". Teachers need to understand, support and honour the safety that is sometimes risked when students are involved in educational, artistic activities. (p. 125)

A British Columbia review of the physical education curriculum published in 2000 echoes similar concerns regarding the implementation of dance in schools. "Dance is valued by the majority of the physical education teachers, but implementation is hindered by a lack of resources, social awkwardness of students and lack of teacher expertise" (Deacon, 2001, p. 37). While there are a number of provincial arts associations, often run by arts educators, to support the delivery of much needed resources to teach dance, Richard (2009) notes that in his examination of an Ontario-based school board, "There is very little evidence of any significant teacher education in the area of dance or any of the arts for pre-service teachers" (p. 50). This was further confirmed in his interview of the generalist dance teacher who indicated: " 'There's very little in teachers' college that prepares you for it' (Halton District School Board (HDSB) teacher); 'We got a workshop, one day'(HDSB teacher); 'We didn't do any dance or drama,

from what I can remember in teachers' college' (HDSB teacher)" (as quoted in Richard, p. 50). This has historically placed dance on the periphery of public education in Canada (and continues to do so), and may speak to its inconsistent and disconnected presence in the provincial K-12 curricula. The impact of living in remote areas of Canada, where access to on-going teacher training in dance and the arts is limited, also cannot be under-estimated. In her study of "Sharing Dance," an online community facilitated through Canada's National Ballet School that offers "teachers easy access to dance education materials for free, potentially overcoming location and socioeconomic obstacles," Lefebvre (2013) notes her surprise, upon visiting Northern Ontario, that even though dance has been mandated in this province, students living in remote locations had "limited access to dance education and most schools I visited had no integrated dance curriculum" (Lefebvre, 2013, p. 3). While there are a number of additional Canadian on-line dance education associations such as the Council of Ontario Drama and Dance Educators (CODE, 2016), Ontario PULSE Youth Dance Conference, Dance National Arts Centre/Arts Alive.ca, that offer resources for teachers, parents, and students of the arts and dance inclusive, Lefebvre notes that "The subject of dance is often intimidating to teachers" (p. 14). Therefore, who has access to the Canadian education model for dance may be largely dependent on the level of its actual inclusion in schools.

In addition to the concrete barriers described above, the continued implicit marginalization of dance continues. Dimondstein (1985) as cited in Richard (2009) contends that "dance suffers from one of three deficit 'models': a romantic model, whereby students learn and express themselves; a reinforcement model which emphasizes dance as something that can enrich other disciplines; or a reductionism model, which emphasizes skills and techniques only (p. 20). Although Dimondstein (1985) proposes a unitary model which gives dance an autonomous status, the logistical implementation of the curriculum, according to Richard (2009), "seemed to come as a shock to most teachers [in Ontario], but especially to those arts administrators and consultants who had very little background in dance" (p. 21). Who has access to this dance education model may also in part have to do with socio-economic status and the neighbourhoods of the schools -- and thus the cultural capital demanded of local families to insist upon and financially support such arts initiatives. Frenette (2007) speaks to this indirectly. He writes:

> Although most schools in Canada are publicly-funded, not all jurisdictions fund education equally. There may also be teacher selection according to neighbourhood and/or student quality. Furthermore many schools rely, in part on fundraising campaigns organized by parents (book sales, bakes sales). To the extent that schools located in well-to-do neighbourhoods can generate more funds from these campaigns, it is possible that students from more favourable backgrounds may benefit from more schools' resources. (p. 12)

While it is difficult to say definitively if variability in funding support outside of the general public funding might be a contributing barrier to dance instruction in the public system, it may speak in part to the inconsistent inclusion of dance in the Canadian public education system.

In sum, possible reasons why so few students in this study indicated exposure to a provincial K-12 dance curriculum include: lack of resources (physical space, music etc.), teacher expertise, school location and socioeconomic position. Possible reasons why the K-12 dance curriculum was not viewed as preparation for current dance program may include students not recognizing the value of the educational model, and/or not having had the chance to make a connection between this model of dance education and the educative component of their current university dance experience, at the time when they were surveyed. In-depth interview data will offer additional information on the possible preparatory role of the K-12 dance curriculum for those who had exposure to it. What the demographic data does tell us is the majority of dance students sought out "supplementary" dance instruction from the local, recreational, unregulated private studio sector.

Private Dance Studios as Professional Models

Canadian recreational private dance studio learning environments coincide with Smith-Autard's (2002) professional model of dance education, since their primary goal is "to produce highly skilled dancers and theatrically defined dance projects for presentation to audiences" (p. 4). Furthermore, the product-driven nature of the professional model coincides with both the private studio and "emphasis on skilled bodily performance" as a vehicle to display a single codified Western theatrical dance technique such as ballet, modern, or jazz. Skill acquisition therefore trumps the development of creativity and imagination in the professional model (Smith-Autard, 2002). Dance education researchers Alter (1997), Cohen (2002), Fisher-Stitt (1986), Posey (2002), Sayers (1997), Schupp and Clemente (2010); Schwartz

(1991; 1994); Stinson (1997), Stinson and Blumenfield-Jones (1990), and Taylor (1999) have examined the role of the private studio sector in dance education. They speak to many conundrums that surround this form of dance experience that, in some cases, possesses a unique subculture of dance unto itself. Schwartz (1994) provides insight into the American private dance studio sector that is directly applicable to the Canadian private studio dance sector:

> …sometimes affectionately sometimes mockingly referred to as Dolly Dinkle's or ballet/toe/tap schools of dance – often family run businesses in which training is passed from one generation to the next. At best they provide a sound and varied training, a home away from home, an opportunity to study and perform. At worst the training is potentially injurious, performance is precociously sexual in orientation, and the self-esteems of students is strongly linked to the approval of the studio director. (p. 233)

It is important to note that, like the United States, there are private studios in Canada that offer excellent preparatory training in the area of dance technique, but "training" speaks to the acquisition of technique or physical competency and does not necessarily encompass "education." Koff (2000) makes the distinction between dance training as mastery of skills, and dance education as the development of self-expression – and, I would add, dance appreciation. Herein lies one of the key differences between Smith-Autard's (2002) educational and professional models. Since the majority of students in this study gained the bulk of their pre-university dance preparation from a private studio, and not a provincial K-12 dance curriculum, students are entering postsecondary dance education in Canada with experience predominantly in the professional model. Postsecondary dance education in Canada, however, aligns more closely with Smith-Autard's midway model offering components of both the educational and professional model. Those who have experienced the private dance studio learning environment may enter the university dance midway model prepared in the areas of the professional model (i.e. mastery of dance skill), but not necessarily prepared in areas of the educational model (i.e. self-expression, creation, and dance appreciation). The impact of this disjunction on students' transition will be addressed later in the dissertation, but relevant to this discussion and analysis is the fact that, unlike the provincial K-12 dance curricula that are created and vetted through the ministries of education, there are no national dance standards or unifying private studio curricula within the private studio sector. Rather, the studio sector in

Canada is a thriving, private, and competitive dance industry. Posey (2002) provides insight into the nature of the marketization of the private dance studio sector:

> In the private sector, the public's perception of dance education determines what they will buy and marketing strategies are developed accordingly. This has an impact on the curricula offered at private schools of dance. In order to meet operating expenses, the private dance school must offer classes that someone will buy, and thus economic reality intrudes on dance education and influences both its artistic and educational values. (p. 43)

The private studio sector in Canada is also big business. In an investigation of eight Canadian private dance studios across the country, focussed primarily on the locations where the bulk of students experienced their pre-university dance experience in Central and Western Canada, three main streams of dance *training* were identified: recreational, competitive, and exam work. First, many private studios' recreational streams market primarily to girls, promoting the value of dance training to the development of children's co-ordination, musicality, poise, and overall fitness. They repeatedly reference the opportunity for children to enhance their true love of dance through "fun-filled activities" which "nurture students' confidence in an atmosphere that is filled with music, energy and excitement"[20] (Retrieved June 14, 2012). Conversely, provincial K-12 dance curricula position the overall value of dance to society by identifying the transferable skills such as dance appreciation to children of all cultures and backgrounds. In the private dance studio, Western theatrical dance forms, such as ballet, tap, jazz, and hip hop are the primary focus offered to children of any age and ability, whereas provincial K-12 curricula focus primarily on dance creation at the elementary school level. At the high school level some provincial dance curricula integrate these Western theatrical genres, but also include world dance forms along with a strong dance studies component.

The merits of the recreational private dance experience cannot be discounted in an age when childhood obesity is on the rise. In addition to the value of the intense physical activity such recreational dance classes offer youth outside the school setting, private studios also offer a more in-depth experience of dance that young people would not otherwise experience in their general academic schooling. The streams of dance competition and dance exam work present a more complex host of issues; some of

[20] All website addresses associated with Canadian dance schools were omitted to maintain their anonymity.

which dance education researchers suggest are not all positive. In her examination of the private studio sector in America, Posey (2002) identified dance competitions as the largest industry within the private studio sector. Posey helps to contextualizes the allure of this thriving pre-university dance industry:

> During the past thirty years the largest industry related to dance schools in the United States has been the dance competition business. Many dance schools participate in competitions where students learn performance skills. The education processes behind the competition experience engage students to become stronger dancers, appreciate the talent of other dancers, learn that hard work is a necessity if they are to perform well, and develop the drive and inspiration to become better dancers by working harder in their classes. (p. 46)

The same is true in Canada: dance competition is a business that espouses similar merits to the American model. One private studio in central Canada stated that their competitive program was dedicated to boys and girls as young as age six, providing each student with the opportunity to achieve their personal best. Many competitive dance streams claim that knowledge and technique combined with group dedication and commitment will make a positive impact on a child's growing years. These programs are often by audition only, with training in ballet, tap, and jazz (Retrieved June 14, 2012). The merits of such program offerings seem obvious, but Posey (2002) reveals the darker side of this private dance studio culture. She states:

> To many parents, their child must be a winner who receives instant gratification for participating. As a consequence, to please their clientele and keep them from leaving their schools for another school that wins more trophies, dance educators lose sight of the educational process. While competitions keep high standards, there are others where every participant receives a trophy and as a result everyone is a loser. (p. 46)

Posey (2002) also notes, "Criteria used to determine the quality [of the program] depends upon the value system of the person evaluating the school. Dance schools in the private sector reflect the image the public holds of dance" (p. 46). Therefore, in the case of the competitive dance studio, she contends, "dance is perceived to be highly competitive, modeled after sports where winning holds greater importance than learning, and dance is available only to the elite few who can earn their living in the profession" (p. 46). Very few of the private studio websites investigated reference their program offerings as preparation for a PSE program in dance. Rather, many dance competition studios reference preparation for the dance entertainment industry. This evidence shows a disconnect between the goals of the private

studio competition subculture that links dance with the entertainment industry, and the goals of Canadian university dance programs which typically view dance as a performing art. Based on the demographic data alone, it is difficult to discern exactly how involvement in the private studio subculture of dance competitions affects dance majors' transition experience. In-depth interview data will provide the contextual support needed to identify how involvement in competitive dance in the pre-university private studio arena affects their subsequent transition.

In the area of dance exams, private studios will often promote their affiliation with external associations such as the Royal Academy of Dance (RAD) and the Imperial Society of Teachers of Dancing (ISTD). In comparison to the marketing of dance competitions, the marketing of affiliation with these external dance associations provide proof of some educational and pedagogical standardization (as delineated by the external association) through teacher training programs, professional development, and delivery of external dance exams for both teachers and students. To be able to market one's studio with such an association requires a teacher/owner to have passed teaching exams, usually in ballet.

One of the oldest dance associations is the ISTD, founded in 1904 in the United Kingdom. As a registered educational charity and membership association, the ISTD considers itself to be one of the "world's leading dance examination boards. From Ballet to Ballroom, we [the ISTD] have twelve dance faculties covering Theatre, Dancesport and Social Dance". The ISTD's mission is "to educate the public in the art of dancing in all its forms, to promote knowledge of dance, to provide up-to-date techniques for our members, and to maintain and improve teaching standards. We support our members through updated teaching syllabi and techniques, plus a wide variety of courses, summer schools and congresses" (Imperial Society of Teachers of Dancing, 2015). The second major dance association is The Royal Academy of Dance (RAD) which also considers itself "one of the world's most influential dance education organisations." Founded in 1920, the RAD is headquartered in the UK but holds a presence in 83 countries, with 36 offices and 14,000 members worldwide (Royal Academy of Dancing, 2015). Their exams set standards in classical ballet and they consider themselves "a global leader in Continuing Professional Development for dance" by offering teacher training programs (Royal Academy of Dancing,

2015). The RAD boasts that a quarter of a million students have been examined in their syllabi. To become an associate member, a private studio ballet teacher must pass an Associate Teaching Exam in order to become eligible to enter students into these external examinations. Private studio teachers wishing to enter their students into ISTD exams must also pass teacher-training exams. Ballet exams require private dance studios to follow a syllabus designed to methodically deliver training techniques that hold teachers accountable to the standards outlined by the external governing body. External examiners are sent to the private studio to examine the dance students' presentation on a particular grade of the dance syllabus. Based on this one-time exam presentation, students are given written feedback on how they can improve their work in relation to the syllabus and overall dance technique, while teachers are given written and/or verbal feedback on how well they taught the syllabus based on their students' performance of the work.

Having private studio dance teachers affiliated with such an external association is considered an asset by the well-informed parent. Although the RAD and the ISTD offer dance exams in a variety of dance forms, private dance studios most typically market the ballet exams as an option for those wishing a more rigorous ballet experience and skill acquisition. For example, one private dance studio writes that it offers students starting at six years of age the opportunity to take certified ballet exams since these exams offer students an important prerequisite for a professional career in the art form (Retrieved Oct. 24, 2015). This is a somewhat inaccurate claim. Although some professional training conservatories do loosely follow examination syllabi provided by such external associations, professional ballet companies do not require examination results to accept professional dancers into their company. In other words, while dance exams do provide some level of external standardization and quality accountability, their currency outside of the private studio context diminishes once students transition into either a PSE program in dance, or a professional dance career.

Out of the eight private studios examined on-line, only one, located in Central Canada, mentioned that their "Special Training Program" is "designed to prepare them [students] for postsecondary and professional careers in dance" (Retrieved, Oct. 24, 2015). The rest did not mention PSE dance preparation

as one of their offerings.

Professional Training Conservatories as Professional Models

Like the private dance studio, pre-university professional training conservatory instruction coincides with Smith-Autard's (2002) professional model of dance education, since their primary goal is "to produce highly skilled dancers and theatrically defined dance projects for presentation to audiences" (p. 4). There are, however, a number of key differences between the professional training conservatory and the private studio professional model of dance education. The primary goal of the professional training conservatory is to maximize students' potential to transition directly into a professional dance company. Conversely, the goals of the private dance studio do not explicitly include a clear career path to a professional dance career, but rather position the product-driven elements of the professional model to advance one's recreational enjoyment of dance. Other observable differences include the synthesis of dance and academics within professional training conservatories, requiring students to attend academic classes on the same premises as dance classes. Students who do not live near one of the larger city centres where these professional conservatories are typically located must leave their home, family, and academic school to live in the conservatory's residence. Students thus devote themselves entirely to a daily, regimented dance practice while simultaneously completing their academic schooling on the premises. Parents must often make the difficult decision to let their child leave home, sometimes as young as nine years of age, as well as commit to the high cost of private school tuition.

Students seeking entry into a professional training conservatory must pass a stringent physical and psychological audition process. Physiotherapists and psychologists work together with dance and academic staff to predict how well a student may handle the physical, intellectual and psychological demands of this kind of professional dance training. As Hamilton and Hamilton (1991) state, "Dancers with the best bodies survive the art; thus even minor anatomic deviations can be problematic" (p. 35).

The comparatively low number of study participants who experienced dance conservatory training is not surprising since the primary purpose of this form of dance education is to prepare students for a professional performing career often with an affiliated professional dance company. That said, 100%

of those who did have some exposure to this professional model of dance education believed it was valid preparation for their current university dance program. Perhaps it is the technical competency achieved in this type of pre-university learning context that students identified as appropriate preparation for their current learning context. In-depth interview data will provide further insight on this issue. Also relevant is the high percentage of participants (74%) who indicated exposure to summer dance camps, workshops, and conferences as valid preparation. These experiences, often short term and seasonal in nature, occur within professional training conservatories and thus offer the same kind of intensive pre-professional technical instruction experienced by those attending professional training conservatories full time.

Fisher-Stitt (2009), Gale (1980), Hamilton & Hamilton (1991), Jackson (2005), Jessel (1979), Juhasz (2003), Kirkland and Lawrence (1986), Lakes (2005), Miller (1997), Smith (2001), and Wootten (1999, 2001)[21] write on the professional training conservatory experience. One of the concerns associated with this pre-university learning context is the evidence of authoritative, autocratic teaching practices. Lakes (2005), writes: "One of the great puzzles within the Western concert dance world is why so many artists who create revolutionary works onstage conduct their classes and rehearsals as demagogues" (p. 3). She identifies the "striking irony" in which authoritarian teaching methods are used as a means toward the end of anti-authoritarian concert dances. She exposes the hegemonic existence of authoritarianism in dance classes. Smith (2001), a male dance educator, makes an even more daring parallel between the conformity in this style of dance pedagogy and cult behaviour. This idea evolved from a student who suggested, "first they [dance teachers] break your ego down, then they build it back up in their own image" (p. 61). Smith (2001) indicates that the correlation between cults and dance training is not to suggest that a dance class is a prison or cult, but rather points out some comparable characteristics such as the "elite status among cult members and extreme focus and dependence upon a leader" (Smith, 2001, p. 61). What is most important to this discussion is how the teaching and training of ballet has a pedagogical

[21] This small sample of writers/researchers of the professional training conservatory experience focusses primarily on research generated in Canada specific to the professional training experience of former professional dancers.

heritage built on the tradition of the master teacher[22] moulding and shaping the student's physical technique into their vision of excellence, which in turn may or may not have an impact on the HE transition experience. In-depth interview data will provide further insight. Wootten (2001) describes her personal experience with classical ballet training:

> In the traditional world of classical ballet, autocratic training techniques focus on students' attempts to meet the demands of the art form as interpreted by the teacher—a top down approach. The teacher is entrusted to decode the established aesthetic and artistic requisites of the dance form, making the students' success possible. In this environment the learner is viewed as a docile body. (Wootten, 2001, p. 59)

Dance students learn an intricately coded language of the body that presents a silent, albeit exquisitely beautiful, one-way communication with the viewer.[23] The learning culture of this technique, steeped in the tradition of discipline and self-sacrifice, is where the dance teacher historically holds absolute power. According to Joseph Gale (1980), what sets world famous dancing masters apart from mediocre instructors is their "devotion to heritage" (p. xvi). Gale (1980) positions "ballet masters," as those who exemplify his criteria for superior teaching by overtly celebrating and normalizing the power imbalance between student and teacher:

> The true master of teaching stiffens the spine of the boy or girl sweating at the barre, kindles a flame in the eye and causes a quarter-inch lift to an already proud head. How? A look has been known to do it, a new intonation of familiar instructions, words of wisdom…, a reminiscence. …the magic is done, and the moment in time is enshrined forever. All good teachers do all of these, and for their students it is merely part of the learning process. (Gale, 1980, p. xvi)

In this passage, Gale alludes to the dancing master having an almost superhuman control over their student's body and progress, thereby underestimating students' power over their own success. Even more disturbing is Gale's suggestion that dance teachers are "mute without human clay to work with" (1980, p.

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[22] Master teachers were predominately male in the seventeenth, eighteenth, and nineteenth centuries. It was not until the beginning of the twentieth century that women became more involved in the teaching of classical ballet and were referred to as ballet mistresses.

[23] I have adopted Berleant's (1970) construction of the "viewer" within the aesthetic field in which he describes dance as an allographic art form. Allographic arts, where he includes all the performing arts, require "the work of art" to be transmitted through an intermediary – the performer. In the aesthetic field of dance the intermediary is the dancer. Conversely, in autographic arts, such as visual art, the viewer has direct access to the art object which can transcend space and time. In dance the medium of the movement is the performer's body and cannot transcend time and space (pp. 46-90). The dancer's body, which has been historically and culturally constructed, has a profound impact on the teaching and learning of ballet.

xi). He professes that the "best of that material is kneaded and shaped by other royalty who know that they transmit a hallowed tradition…their obligation as much to the past as to the future" (1980, p. xi). Written more than thirty years ago, Gale's analogy of viewing the student's body as "human clay" requiring "kneading and shaping" by their teachers, even by today's standards may be somewhat extreme; however, remnants of this mentality still linger throughout some of the "barre-ed and mirrored rooms" that Gale views as a normal part of dance training. The in-depth interview findings will speak to whether students in this study were exposed to this kind of authoritative teaching pedagogy and whether or not this had an impact on their transition into their current university dance program.

Performing Arts/Integrated Arts High Schools as Midway Models

Smith-Autard's (2002) description of the *midway model* fits with the goals and values of many pre-university performing arts high schools. The fluid balance between process and product, creativity and knowledge, feelings and skill, principles and techniques, is evident in this pre-university learning context and thus so too is the unification of composition, performance, and appreciation of dance, which leads to artistic education, aesthetic education, and cultural education (Smith-Autard, 2002). Dance research pertaining to performing arts high schools includes those researchers listed under the provincial K-12 dance curriculum in addition to: Burton, (2001); Koff and Warner (2001) Cornette and Smithrim (2001) who speak to the challenges of integrated arts programs and Binette (1989) who writes specifically of students' experiences of performing arts high schools.

There are over thirty fine arts and performing arts high schools listed in Canada (Schools In Canada, 2015). In reviewing the locations of the performing arts high schools listed, it appears that these specialized secondary schools are an urban phenomenon, which makes access to this form of dance education relatively inaccessible to those living in rural and remote areas of Canada. Fundamentally, performing arts high schools allow students to combine their general education with intensive instruction in the performing art of their choice. Integrated arts and performing arts high schools fall under the category of specialized schools and programs, each with their own admission criteria. These specialized schools and programs include Afrocentric secondary programs, elite athletic secondary schools, and arts-

focussed secondary schools offering options in the performing arts. In a website investigation of school boards located in central Canada, four arts-focussed secondary school programs were found. One specialized arts school indicated students can major in dance, drama, film, music (band or strings), music theatre, or visual arts. Students are said to work with staff in "an exciting and dynamic curriculum tailored to each art" (Retrieved September 30, 2014). The school suggests students must learn to balance their rigorous academic workload with numerous extracurricular performances in a "vibrant, engaging, welcoming and extremely busy" learning environment (Retrieved September 30, 2014).

Similarly, another arts program in Central Canada identified its goal "to encourage the development of skills for everyday life-communication, cooperation, sharing and self-discipline, and to provide educational enrichment that focusses on classical and contemporary arts through the study and application of concepts, skills, theory and performance" (Retrieved October 21, 2015). The dance program at this performing arts high school also identified studies in technique, performance, theory, history, anatomy, production, composition, and the healthy body; subjects also covered in many Canadian university dance programs. Other opportunities offered by this pre-university midway model similar to those of Canadian university dance programs include working with guest artists, performing throughout the year, and showcasing students' own choreographic works (Retrieved October 21, 2015). In a similar investigation of Canadian integrated arts high schools, students are also given opportunities for an intensive learning experience in dance (Retrieved Oct. 21, 2015). Table 5.1 synthesizes the analysis above by providing an overview of the primary goals and values of the multiple pre-university learning contexts identified in this study. This chart begins to address the project's first sub-question: How do the goals[24] and values[25] of students' pre-university experience compare to the goals and values of the current university experience, and how do these findings relate to issues of transition?

[24] A goal in this research is defined as "the result or achievement toward which effort is directed" (Dictionary.com, 2015)

[25] Values in this research are defined as "the relative worth, merit or importance" (Dictionary.com, 2015).

Conclusion

The purpose of this chapter was to present and discuss the findings related to students' pre-university learning environments prior to this eight-month collective case study. Data for this chapter were gathered from the demographic surveys. Sample websites of private dance studios, performing arts high schools, professional training conservatories, and provincial K-12 dance curricula provided contextual support for embedded analyses of the findings related to the pre-university experience. An analysis of each of these learning environments links them to different art of dance education models proposed by Smith-Autard (2002). The private dance studio and professional training conservatory are identified with the professional model of dance education. The K-12 dance curriculum is identified with the educational model of dance education, and the performing arts high school is identified with the midway model. The following two chapters (6 and 7) present and discuss the findings related to students' pre-university learning experience within each of the learning environments outlined in this chapter.

Table 5.1 Goals and Values of Pre-University Learning Context Findings

Pre-University Learning Environment	Goals	Values	Art of Dance Education Model
Provincial K-12 Curricula	To develop: communication and problem-solving skills; the ability to be creative, imaginative, innovative; the ability to work well with others	Process-oriented approach Creativity Imagination Individuality	Educational Model (emphasis on process, development of creativity, imagination and individuality and subjectivity of experience)
Private Dance Studio Streams:		Product-oriented approach	Professional Model (emphasis on product, objective ends, e.g. trained bodies for performance of dances, stylistically defined technique as content)
Recreational Dance	To explore students' abilities and enhance their true love for dance	Fun-filled activity nurturing confidence building with music, energy and excitement	
Competition	To achieve students' personal best and develop technical knowledge	Dedication, commitment, team work, winning	
Exam	To gain rigorous ballet experience and skill acquisition	Good physical attributes, an ability to accept and retain corrections and a keen desire to learn	
Performing /Integrated Arts High Schools	To give new and experienced students the opportunity to develop their technique and performance skills	Balanced process and product Composition, performance and appreciation of dances leading to artistic, aesthetic and cultural education	Midway Model (emphasis on creativity, imagination, individuality, and knowledge of theatre dance repertoire)
Professional Training Conservatories	To provide elite dance training, academic instruction, and residential care on the same campus	Product oriented Aesthetically proportioned, prepubescent body, including turn-out, flexibility, and strength	Professional Model (emphasis on product, objective ends, e.g. trained bodies for performance of dances, stylistically defined technique as content)
Dance Workshops, Camps and Conferences	To provide a temporary or one-time intensive pre-professional dance experience with a dance company, private training conservatory, or dance conference	Desire for pre-professional development and interest	Professional Model (emphasis on product, objective ends, e.g. trained bodies for performance of dances, stylistically defined technique as content)

CHAPTER 6: Pre-University Experience Findings – Stages of Schooling

Findings related to the pre-university experience collected during this eight-month collective case study are presented and discussed over two chapters. This chapter presents the first set of findings related to students' pre- university learning experience and temporally organizes them along four stages of students' schooling: the formative years, the elementary school years, the middle school years, and the high school years. These pre-university findings seek to answer my second central research question: How do dance majors describe and make meaning of their pre-university dance experience, and how do these findings relate to issues of transition? Data for this chapter were gathered from the demographic surveys and the first of three in-depth interviews. This chapter, together with Chapter 7 (which explores the social and psychosocial dimensions of the pre-university transition experience) lays the foundation for a final comparative analysis of the pre-and current university experiences in Chapter 11.

Summary of Pre-University In-depth Interview Findings

While the demographic survey data offered a broad overview of who is the dance major in transition, and helped to identify which pre-university learning contexts students had been exposed to and deemed valid preparation for their current university dance experience, this data was void of the contextual information needed to complete a comparative analysis of the pre-and current university experiences. The following section presents data gathered from 27 in-depth interviews across all three university field sites resulting in approximately 20 to 25 pages of dialogue from each participant in the first of three in-depth interviews. See Appendix O for a full list of all 27 in-depth interviewees, their chosen pseudonyms, and basic demographic information.

The in-depth interview findings are temporally organized along four stages of students' schooling: the formative years, the elementary school years, the middle school years, and the high school years. Throughout this 18 year time-frame the following themes emerged from the in-depth interview data: gendered ballet kid capital,[26] the gendered socialization of dance, [27] the central role of mothers and

[26]Gendered ballet kid capital was defined in Chapter 5 as a potent form of Hinchey's kid capital specific to the subculture of ballet that leaves boys and minority groups at a distinct disadvantage in the ballet classroom.

mothering, the nurturing learning environment, the studio as family and teacher as mother figure, parental support versus parental friction, the diversification of dance activities and a sense of urgency for technical competence, the elite subculture of competitions and dance exams, autocratic teaching and learning environments, the idealized body aesthetic, the perceived power of the private studio owner, a disconnection between dance-learning contexts, and university education as cultural capital.[28]

An analysis of these findings follows and is organized in relation to two of the three dimensions of students' transition experience: the social and psychosocial dimensions. Findings related to cognition will be addressed in Chapter 7 since the cognitive dimension was primarily addressed during the second in-depth interview on current university experience.

The Formative Years - Catalyst to Dance

The formative years were typically described as the time-period in which students began their "dance training." The mean age of this training began when students were 4.7 years old, with a minimum age of two and a maximum age of sixteen. (See Appendix P). Each participant offered, with a kind of nostalgic fondness, their own special story of how they came to dance and were thus socialized within their dance education culture. Students often spoke of the source or catalyst that sparked their initial interest in dance and the central role their mothers played in enrolling them in dance classes at a local private dance studio. Others indicated they were enrolled in dance to help them combat excessive shyness or simply because they showed a love of music and movement as babies. Themes associated with this time period included: gendered ballet kid capital, dance as a part of familial culture, the gendered socialization of dance, and the central role of mothers and mothering. All 27 students interviewed began

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[27] Gendered socialization is defined as "the process of learning gender self-concepts, beliefs, motives and attitudes informed and transformed by families, peers, the media and schools" (Leaper & Friedman, 2014, p. 561). The gendered socialization of dance in this research refers to the perpetuation of gender roles and gender inequalities learned in a Western theatrical dance form like classical ballet whose history is steeped in gender stereotypes of masculinity and femininity.

[28] The notion of attainment of a university degree as cultural capital comes from Bourdieu's theoretical framework of cultural capital which identifies three states of cultural capital: embodied state, objective state, and institutionalized state. In the institutionalized state the "objectification of cultural capital is in the form of academic qualifications" (Bourdieu, 1996, p. 9).

their dance education at a local private dance studio. Twenty participants began dancing between the ages of 2 and 5. The remaining seven participants began between the age of six and 16 (See Appendix P).

Gendered Ballet Kid Capital

Like so many of the pre-university transition biographies, Lucia, an 18 year old dance major attending Field Site III, spoke to the power of gendered ballet kid capital sparking her initial interest in dance:

> I was about four when my Mom gave me this book called Lily of Ballet. I really liked the book, and decided that I wanted to take a ballet class. She brought me to watch one of my friends who danced. After that class, I decided I'm going to take ballet now and I've been doing it ever since.

Shadow, a dance major attending Field Site III, claimed she started dancing at the age of two, "because my parents said I was dancing even before I could walk." She believed it was the costumes that drew her into dance. "We had these tutus we wore. It was a little blue and white checkered with sunflowers and a little white hat. It was so cute. I was four," she explained. Books, movies, cartoons, and in-studio experiences of dressing up in costumes and enacting Westernized nursery rhymes were further examples of gendered ballet kid capital that emerged from the in-depth interviews, all of which depicted a highly feminized, highly Westernized dance form.

Dance as Part of Familial Culture

While the majority of participants indicated their catalyst to dance was a gendered form of kid capital such as a ballet book, or seeing a male or female dance in a movie, two students indicated their desire to dance evolved from the fact that dance was an integral part of their familial culture. Anton, a 22 year old dance major from Field Site III, spoke of his Ukrainian background and how dance was part of his family:

> Well I think it was grade 2. Having a Mom on the Ukrainian side, and an older brother and sister doing it as well, they just signed me up for Ukrainian dance too and made me do it. After that it was *my* choice. I did Ukrainian dance lessons twice a week until I got into semi-professional performing groups that worked out of that studio. Four years ago I got into the Ukrainian troupe for dancers and that's what I did/do before I came here.

Mary, an international student from the Ukraine attending Field Site I also indicated she got into

dance as a result of her Ukrainian culture. "When I was a child of four, my Mother brought me to a Ukrainian folk dance studio. I actually started in this way, but had no idea how to make it as a job or future. After three years I started to go to ballet classes," she explained.

Mary and Anton were the only two students who explicitly spoke of a dance element in their familial culture as their catalyst to dance. One further example was Milo, whose interest in dance training evolved from his living room dance sessions (described below) – arguably an integral part of his familial culture. All remaining dance majors indicated their first exposure to dance came from a type of gendered kid capital or witnessing a friend or sibling dance some form of Western theatrical dance like ballet, jazz, hip hop and/or tap. (See Appendix P).

The Gendered Socialization of Dance

The theme of gendered socialization in dance was present in many of the male participants' transition biographies. For two male students and four female students, seeing a sibling dance was noted as their catalyst to dance; however, Mason explained that the first studio he attended seemed to have internalized the notion that a young boy in the all-female studio space would be disruptive:

> My sister danced for many years before I did and when I went to her recitals there was a guy in the studio and I wanted to be like him. [My family] tried enrolling me in classes there, but the studio wouldn't allow it, because they didn't want any young boys. It was a ballet school and it was 11 years ago and they didn't want just one little boy with different energy. So, I didn't go into dance that year. Then my sister and I went to a different studio after that and there we were very accepted.

When Mason was asked to elaborate on why he thought he experienced this treatment he said,

> I was 5. I was really small and I think they didn't want a boy in the mix and make girls shy and stuff. That's it. I don't really know why they wouldn't let me. My Mom told me I was super crushed and upset and that's why we looked for a different studio who would let in a boy.

Mason was clearly still trying to make sense of the complex and contradictory notions of being a male in dance. Milo, a male participant from Field Site II, was also shunned in his first attempt to enrol in dance classes at a local dance studio. His catalyst to dance was living room dance sessions after family dinners. In his words:

> It would be after dinner time, my family would sit in the living room and just listen to the radio and I would make up dances to whatever song was on the radio. Eventually my Dad said, "Okay, I'm taking you down to one of my students' dance places." So he took me to this place where I had a sample class there, but all the girls looked at me and said, "A boy! Oh No!" That was not cool with me. I was totally shunned from the group. I ran out of the room crying to my Mom. My Dad was like, "No, you need to pursue this and get into some dance classes." So he took me to another student of his' studio and it worked out there.

In contrast, Christine, an 18 year old attending Field Site I, highlighted the nurturing learning environment she experienced during her formative years of dancing. "I started dancing at the age of 3 with ballet. I was very shy and didn't say much so my Mother had to sit in the class for the first few classes so I wouldn't cry. The teachers were nurturing. It was a comfortable environment."

The Central Role of Mothers

With the exception of Milo, 26 of the 27 students cited their mother as the primary parent who enrolled them in dance. Milo was the only participant who indicated his father enrolled him in dance classes. (See Appendix P).

The Elementary School Years - Falling in Love with Dance

Students spoke of the formative years and elementary school years as the period in which they began to fall in love with dance. How and why students started to fall in love with dance was different for male and female participants. The gendered socialization of dance resurfaces during the elementary school years, while new themes emerge as well, including: the studio as family and teacher as mother figure, and familial support versus parental friction.

The Gendered Socialization of Dance

Amelia, an 18 year old from Field Site III, spoke of the early gendered socialization to dance for little girls, and more specifically in relation to ballet:

> So I originally started with tap dancing absolutely hated it. Then I got put into ballet and I loved it because every girl wants to be a ballerina, right? So I started in ballet and I did that until my second-year RAD exams. Then my Mom put me in jazz class because I wanted to jazz like all the other kids. Then I started to build up from ballet and took *pointe* classes.[29]

[29] *Pointe* work involves the female dancer dancing on the tips of her toes with specially designed footwear. This highly specialized activity is rarely done by men and historically viewed as the quintessential balletic activity for the

Not only did Amelia's narrative indicate she was socialized to believe that, "every girl wants to be a ballerina," but her comments also highlight the early diversification of dance activities and exposure to multiple dance forms during the elementary school years. This diversification further perpetuates the gendered socialization of dance as a female activity leading to the quintessential ballet activity of *pointe* work.

Gendered socialization was also present in Alanna's meaning-making of the lack of male students at her private dance studio. She recalled:

> There are two little boys about 11 or 12 years old, no other guys. I think it's very stereotypical, but when you are a little kid your Mom puts the girl in ballet and the boy in soccer. It's not open to choice. I know for a lot of my guy friends that I had in school all started hockey when they were little. They are not going to grow up and decide to change over to dance. They are going to stick with hockey and become, you know, one of those jockey hockey guys. I don't think there's freedom in a small town like mine. If you're a guy and you dance, and the whole town knows. That would be a lot of pressure on one person. I see now there's boys in our [university] dance program. That is really great, but I don't think boys would have the freedom to move over from hockey to something like dance, which is sad.

For Alanna, living in a small town seemed to exacerbate the notion that boys who socialize at an early age to play hockey lose the freedom to choose something like dance because everyone would know. There is an implicit homophobia present in her narrative that boys who dance are more likely to be seen as gay, which in a small town, "is a lot of pressure on one person." It is perhaps this unspoken pressure for a male not to disclose that he might prefer dance to hockey that speaks most clearly to the gendered socialization so prevalent in dance during elementary school and beyond.

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female dancer. This can be traced back to the Romantic Period of ballet (early to middle 1800s) when Marie Taglioni was known for rising "*sur les pointes.*" Within the subculture of ballet, pointe work is viewed as a rite of passage for the young female dancer. Many young dancers dream of dancing on pointe; however, to be able to support one's entire body mass on the tips of one's toes, there are a number of physical requirements that a dancer must exhibit to participate in this activity safely. Not only must the dancers' feet be exceptionally strong, but the dancer should have a sound awareness of proper postural alignment, core and length strength, and good balance. Without these base requirements, dancers can seriously injure themselves. There is also some controversy over the age female dancers should begin this type of training since research has shown that placing one's body weight on bones that are still growing can cause life-long deformities to the feet and legs. (Weiss, Rist, Grossman, 2009). It is therefore incumbent on dance teachers to make sound choices as to when students should begin pointe work. There is no regulatory body overseeing the qualifications of many private studio dance teachers and thus as an insider to the culture of the private dance studio, I have been witness to disturbing examples of students beginning pointe too early, resulting in injury to the child.

The Studio as Family and Teacher as Mother Figure

The theme of studio as family and teacher as mother also surfaced during this period of students' transition biographies. For example, Alanna implicitly spoke of her studio like they were family and explicitly referred to her dance teacher as a second mother:

> My dance studio is really small and my class is extremely small. I've been with the girls I have been dancing with since we all started so we're all really close. It's like a therapy group at the same time. I would say my dance teacher was like a second Mom.

Amelia echoed this closeness when describing the relationship she developed with her private dance studio:

> I was extremely close with my dance studio and my family, I mean *extremely close*! I get very attached and I am very emotional and sensitive. I take things to heart with people I think are my friends so it was hard for me to have to leave and come here [to her current dance program].

The Middle School Years - The Shift from Dance as Recreation to Serious Pursuit

In a number of narratives, students spoke about a specific period of time, usually during their middle school to early high school years (between the ages of 8 and 13) when they began to shift their interest in dance from a purely fun, recreational after-school pastime to a more serious, formalized pursuit (See Appendix P). Themes that emerged during this time period included: familial support, parental friction, a diversification of dance activities and sense of urgency for technical competence, the elite subculture of dance competitions and dance exams, the emergence of an autocratic teaching and learning environment, and an idealized body aesthetic.

Familial Support

With a new desire to make dance a more serious pursuit, students began to search for technical competency through diversification in their dance activities such as dance competitions, dance exams, and/or pre-professional dance experiences such as one-time dance workshops or summer camps with an affiliated professional training conservatory. As a result, familial support came in many different forms including more driving to and from classes and dance rehearsals, an increased financial commitment, and emotional support. For Anton, familial support came primarily in the form of financial support. He

explained, "Until I was 18, they paid for slippers and all that junk. As far as registration goes they paid for everything. That's how they supported my dancing. As a kid you don't think about that. You just go to [dance] class. Still, it was just a hobby then." Alanna identified her family's support of dancing while also noting the high financial cost of her dance training:

> My family has been very supportive. The only issue is the money. They would say, 'Alanna, you could contribute a bit of money.' That is the real reason I couldn't try out for [a professional training conservatory], or stuff like, but that is okay, they are still very supportive.

Other students spoke of the extreme costs of dance shoes, costumes, dance exam entrance fees, as well as being driven not only to weekly, even daily dance class, but across the city to various competitions and rehearsals.

Parental Friction

Not everyone in this study experienced unconditional support in their shift from recreational to serious dance during this middle school period of increased involvement and commitment to their dancing. Some students in this study experienced various levels of parental friction, often from one parent, usually the father. The most extreme case was Mitchel who experienced parental friction from his father's concern with Mitchel's growing desire make dance his career. He recalled:

> My Mom and my Aunt were very supportive, but my Dad didn't really support me. He could see that we loved it, but he was one of those people who didn't think it was a career path. His views had an impact on him having an obsession following my Mother all around. Eventually they divorced. He had mental disability issues. It was hard to cope with after that because when I was working one Sunday morning I got told he committed suicide. I found it really hard to get through that. I never really express my emotions or talk to people about it. I put my emotions into dancing and that's it. I don't know, maybe that is why my Mom thinks I have a passion for it.

Michel's experience goes beyond most types of parental friction. This is parental friction over dance linked to a divorce and a suicide. One can only imagine the burden (whether acknowledged or not) that Michel carries. In a sense, dance is both the source of, and the means of alleviating, some of his emotional burdens.

The Diversification Of Dance Activities and Urgency for Technical Competence

Dance competitions were one of the private studio activities that many students became involved in to increase their technical competency and move toward a fuller immersion in dance. Mason described his experience getting involved in dance competitions after diversifying his dance training:

> Well, I was going to do ballet at the old studio because that is all they had, but we found a studio that had an all-boys hip hop class, so that's what I studied for most of my dance career and then I added jazz, tap, contemporary and lyrical dancing. Then they moved me up to the higher level in the all-girls class to do competition work because they saw there was potential in me I guess. So I competed in hip hop first, then jazz, then ballet and then everything else followed.

In contrast, Milo recalled his enjoyment of dance competitions first, and noted that his competition involvement spawned further diversification and exposure to more dance forms:

> It was really fun! I loved the competition settings. I am a very competitive person so to be able to dance and get awards. I basically went on through Jazz competitive for a long time and eventually I added the lyrical modern style. It wasn't until three years ago I really started getting serious about dance and started to take more classes.

The Elite Subculture of Dance Competitions and Dance Exams

Dance competitions and dance exams seem to create an elite subculture within the private studio learning environment, a fact that has generated a kind of "high art versus low art" debate within the dance community. There was a wide variance in students' views towards these activities. Lucia, for example, said, "I don't like competitions. I think they [competitions] put a lot of emphasis on tricks and being really showy and I don't think that is what dance is about." Elyse, a Latin American international student attending Field Site II, explained her socialization around competitions in dance and how it differed from that of her North American classmates:

> We never go to competitions. Never! My teacher didn't like that so we never go. I have always grown up in a different competitive way—the healthy competitive way. But I know that most of my classmates [at Field Site II], have grown up in really competitive, like mean competition. That is also something that is different in my view, because I know that if we help each other, if we grow up together we can become not only better dancers but better persons. That is something I know most of my classmates would say, "No way." There will be persons who will always be mean to you, and want something for themselves. You have to do things for yourself, but you can also help the others. I think there is a different way and I always give with that idea.

Roxy offered a glimpse of the ruthless insider politics within dance competitions and what Elyse referred to as "mean competition":

> For competitions there are auditions. It is very political and gossipy between the teachers and parents. You have to be good and close with your friends and the people in your group, because there have been fights. It's just really stupid. Had I known this, I would have quit a lot earlier, and just taken classes because you can still dance! You don't need to be in competitions. I realized that after I graduated. So although it was a really great experience, great being part of a team, I never fully felt part of it because [the teachers] singled out specific dancers. I don't know why they never really chose me. The teachers would always use me to just do the flip to the front, and then run to the back, so I didn't really enjoy that.

Emma contended that interest in competitions was dependent upon one's geographical region. She explained,

> [My hometown] doesn't have a really good name for competition. There are a lot of students in my [current university class] that are competition students. I think the competition world in this city is a lot different then what I know. Competition in [my hometown] is considered recreational, involving lower quality dancers that don't have the technique. They just learned to put on a smile and kick their legs really high. They don't even do it properly. My [private dance] school we did performances, not competitions. It was frowned upon if you are a competition kid coming into my school. Teachers don't know what to do with the competitive kids that come to my private studio because those students skipped all the steps.

Alanna also indicated a distaste for dance competitions, which was obviously part of her private studio socialization:

> That's the thing. I live in such a small town so there's only two dance studios. One of them is competitive and the other one isn't. The one that is competitive, none of the teachers are qualified, so I don't want to go there because they're not real teachers if they are not qualified. That is why I always stuck with my studio, but my studio doesn't offer modern so unfortunately I lost out there.

Juliet, an 18 year old from Field Site II, painted a different picture of competitions held in Western Canada. In Juliet's case, she had dance exposure in her high school as well as her private dance studio, and competition experiences in both. As she put it,

> Well, where I live there is a performing arts festival and there is a school section and a studio section. Sometimes it gets a bit competitive here, [at Field Site II dance program], but back at home it's a little more friendly and my dance studio is so small everyone knows everyone.

For three of the four male participants, competition was what they loved about dancing. This came through in Mason's narrative above, but also for Milo and Mitchel. Mitchel explained,

> I love being competitive. It [dance] is a sport even though a lot of people don't think it is. But I see it in a different way. It is not just a sport, it is an artistic sport. Basketball is a sport. You score a basket, you get a point. When artists paint something they are judged on it 10 out of 10 or whatever scale. So, dance is more an artistic sport and I just love being on the stage and performing – doing what I can do.

Most participants held dance exams in higher esteem than competitions. "My studio only offered RAD dance exams," Alanna explained. "I like the pressure to be a certain way and how you've got to practice everything. I like the certificate and knowing you've got that down. In whatever exam I was, I wanted to be an examiner. They are so intimidating and I felt like I was part of the ballet world when I do exams," she added. Sarah, an 18 year old dance major from Field Site I, however, seems never to have bought into exam culture. She said,

> I guess they[her private studio dance teachers] never saw exams as being valuable. I did dance exams until I was 12, but I did them because my school did them, but I've never really liked the idea of competitive dance, like everyone says like oh that sucks that you never had competition, but like secretly I am like, no it sucks that you were forced into it [she laughs]. I just don't really see the appeal of [competitions and exams].

A high art versus low art debate emerges from all these narratives regarding dance competitions and dance exams. Some students who had negative experiences with competitions at their former private dance studio through forms of favouritism and studio politics began to see competitions as irrelevant by the time they reached university, while others (many of whom were male) enjoyed the competitive atmosphere of dance competitions and took the view that dance is sport and competition a valuable experience. Others were strongly socialized to view dance competitions as an indication of low-calibre teaching and second-rate dancing governed by tricks devoid of proper technical execution. Discussions around dance exams did not seem to have such extreme positions. Some valued the experience because it made them feel as if they were part of the ballet world, while others did not see the value of such an experience. Often, it was the general tenor of students' dance-learning contexts toward these activities that socialized them into adopting either a positive or negative view. One can also not underestimate the power of the media in shaping students' views of what dance is, is not, or should be. For example, Elyse

referred to the reality-based television show *So You Think You Can Dance* and her perception of its impact on the dance training today. She said,

> The dancers that are in *So You Think You Can Dance* are incredible. They are competition dancers. Competitions dancers, I mean dancers that are trained to do amazing stuff, they are not as deep as for me as ballet dancers. It is media dance. Those dancers do whatever is impressive and whatever will be attractive. In ballet, you do whatever is attractive, but you keep to a certain form of art through the generations. It comes through generations, but the media only looks at something that will attract people.

Elyse makes an interesting distinction between media dance and ballet. Mitchel, however, offered a different perspective on *So You Think You Can Dance*: "A lot of people that never seen dance like that in the first place. A show like that comes out and people are all like, 'Wow, this is great for people, it's great for Canada.' *So You Think You Can Dance Canada* was recently cancelled. It is going to get harder for dancers in Canada to get out there now."

The Emergence of Autocratic Teaching and Learning Environments

As the middle school years marked this shift from dance as a recreation to a serious pursuit, many students also noted a shift in teaching style. As a result, students spoke about falling out of love with dance during this time and often considered quitting or changing learning contexts. Elyse, who grew up in Mexico, described this shift in teaching style as she got older and how her exposure to autocratic teaching made her quit dance for a time:

> So when I was little, the teachers would always be very gentle. I remember one of them was really strict. I remember that she would cut her nail into me right here (points to her seat). When I told her ballet was a hobby she stopped paying any attention to me and didn't correct me well, so my knees got hurt. It was bad so I changed academies [private dance studios]. My mother actually decided to change because she didn't like that academy anymore. I changed to another academy and it was really tough because the teacher, there was only one teacher and she was also awfully strict. That's when I was 14. I was with her for six months then I didn't go to ballet for six months. Then I missed it [ballet] so much I decided to try another academy.

For Elyse, what started off as a fun hobby that delivered "gentle" teaching suddenly shifted in her middle school years. Elyse found herself in a betwixt-and-between state when she voiced that she wanted to maintain dance as a hobby and thus was either ignored or had to continue her "hobby" in autocratic learning environments. The search for a learning environment that was devoid of such a teaching style,

even after she shifted from recreational to serious dance, was a struggle throughout her transition biography. Anne's transition biography revealed both physical and psychological trauma from her pre-university exposure to autocratic teaching during her middle school years:

> The teacher I had from grade 5, [they were] really aggressive and used to throw CD's at us, and push us into splits and stuff. It was all about forcing your turn-out. I was forced to like 180 degree turn-out so I wrecked my hip at age 12 just from doing that and then dropping into the splits and torqueing and everything so that was bad. Then I went to, [Professional Training Conservatory] Ballet Summer School which was also really strict. I auditioned for their program and I got in, but then I had too many break downs during the summer before grade 9 so…(said laughing) so my Mom decided, no enough!

In her narrative Anne seemed to teeter between normalizing the treatment she received from this teacher, and realizing this teacher caused her physical injury. It is interesting to note it was Anne's mother, not Anne herself, that pulled her out once the psychological impact of this treatment became visible. In other words, in Anne's case, the psychological impact of autocratic teaching raised enough concern over physical injury to end her exposure to it. More than one student referred to their dance teacher as godlike and all knowing. Natalia alluded to falling out of love with dance as a result of autocratic teaching practices:

> We have one main teacher, she was the owner of the studio was like a God for us. You always wait for her approval. We all fight for her attention, you know when you dance. And she always has this season when she picks, a certain dancer and push her to her limit. When it was my turn for that, I think for two months. It was so hard on me.

The inner conflict between Natalia's hegemonic normalization of her teachers' treatment and realization of how hard it was on her was most evident when she added,

> It's a compliment I guess, but also a dreaded thing. It is that thing that makes you cry before you go to sleep. You know what I mean. You wake up with it and it feels so heavy. You are kind of scared to go to class. You just know she will find something to just pick on… I think it was in the sixth grade and that was when I was kind of falling a bit out of love with it [dance].

This flipping back and forth between normalizing autocratic approaches and realizing their negative impact was also evident throughout Shadow's narrative:

> I don't know, when, this sounds terrible, but sometimes Ms. [X] would say, "Oh you are looking really slim today." So whenever she gave a compliment like that, or any kind of compliment it was really oh, wow, I must be doing something right. When I was Clara [in

> the Nutcracker ballet] she told me to lose weight and that didn't do much for my self-confidence. She always starts the talk with, "I've never been one to talk about weight, but…" All my friends have gotten the talk. I think the reason she tells girls, [to lose weight] is because she is from such an old school time where everyone had to lose weight. I think it is just her mentality that was taught during that age. I'm not saying, don't blame her – but… [thought left unfinished].

Many students who experienced autocratic teaching methods in either a professional training conservatory or private studio normalized this teacher-centered pedagogy as "old school." Shadow's reference to teachers' (and thus students') concern about weight not only provides evidence of autocratic teaching, but also that dancers were aware of being evaluated on their appearance. The historical privileging of the youthful body noted in Chapter 4 resurfaces here, made manifest in some pre-university learning contexts as pressure to conform to an idealized ballet aesthetic.

The Idealized Ballet Aesthetic

A subcategory of the theme of gendered socialization was the idealized ballet aesthetic. When participants spoke of their middle school years this theme surfaced as the pressure to conform to the idealized ballet body. As described in Chapter 4, historical remnants of the idealized female ballet body surfaced when Shadow's teacher gave contradictory messages about her students' weight. For Lily, however, the pressure to obtain the idealized slim, aesthetically proportioned pre-pubescent body came from a source other than her dance teacher:

> I think I was roughly age 13 to 16 when Mom continually told me I needed to lose weight. She would say, "This is not what a dancer should look like and you would do so much better if you lost weight." It's interesting, I would do better in some aspects, but it was a constant, and it lowered my self-esteem so much. So that was probably the hardest to deal with. All the teachers were very supportive of me, but the girls [at the private studio] weren't, so I went to my Mom to see what am I doing wrong, and she says to me, "Well maybe if you lost more weight, then they would like you more." And that was kind of like my separation point from her. Our relationship just got worse and worse. It pushed me to be the best dancer that I could without focussing on what other people were doing around me. I was just completely focussed on the dance, so whatever happened I would be happy with the way my body looked and the way I moved. So that was probably the hardest time for me.

Lily's narrative showed remarkable resilience in the face of the external pressures she experienced to conform to the idealized ballet body. Significantly, the need to conform to an idealized body aesthetic did not surface among the male participants.

The shift from dance as a recreational activity to a more serious pursuit resulted in a diversification of new activities such as dance exams and dance competitions that presented as an elite subculture of the private studio experience. In this confusing and turbulent period students also spoke of shifts in parental support, teaching style, and pressures to conform to the idealized ballet body. It is also important to note that male and female students did not experience these pressures in the same way. While Mitchel experienced homophobia about his involvement in dance from his father, several women spoke instead of shifts in teaching style and the pressure to conform to the idealized (female) ballet body.

The High School Years - The Decision to Attend University

Participants spoke of their high school years as an intensely busy time as they tried to balance their academic schooling and what had now become long after-school and weekend dance classes at their private dance studios. Themes that re-emerged during this time period included family support versus family friction, and gendered stereotypes. New themes to emerge included: the power of the private studio owner, a disconnect between pre-dance-learning contexts and university education as cultural capital.

Family Support Versus Family Friction

Students' daily schedules during these years typically began with an 8:30 am to 3:30 pm day at their local public high school followed by an average of 2 to 6 hours of private dance studio classes, or 28-42 hours a week. The number of hours per week of dance instruction discussed among in-depth interview participants represent the upper range of hours per week reported in the demographic survey. For those involved in dance exams, competitions, or pre-professional youth dance companies, the weekends often involved full days of classes, travelling to various locations for dance competitions and/or rehearsals. More parental driving, money, and emotional support was noted during this time period when students began increasing their number of hours and activities per week. Roxy explained,

> My parents were always really involved because when my parents were younger, their parents didn't support them as much. Even when I got my licence, they still wanted to drive me. There was one competition they missed, and I remember they were so upset, and I said, 'You've seen this dance five times at five different competitions.' It feels really good, but sometimes they get too involved!

In Roxy's case, familial support at this stage intensified, while Emma conversely experienced a steady decline in parental support for her dancing. This resulted in parental friction when she decided to pursue dance at university:

> It's a funny story because my entire childhood my parents would say, "What do you want to be when you grow up because you are not going to be a dancer." So, when I was 15 I went to this summer arts program. They brought in company members from [Professional Training Conservatory name] to teach. That was the best two weeks of my life. I was 15. Right after grade 11. It gave me the confidence to actually tell my parents, "Oh by the way, I actually do want to dance!"

Emma indicated that both her parents were involved in the arts. Her mother dances, plays the violin, and sings, while her Dad acts and sings. Both parents are university professors in engineering and math and thus the arts are considered hobbies, not professions. Emma explains,

> So I think they didn't want me to be a dancer because for them, you can't make a career as a dancer. You have to have a job and that [dance] is your side thing. It is your hobby, not your job. And that took forever to convince them, yes, you can be a dancer, it is possible. I basically got myself here [current university dance program]. I got here because of the stuff I did.

In Emma's case, her parents' careers as university professors may have played a role in their desire for their daughter to choose what they viewed as a more appropriate disciplinary choice. Emma's story raises the issue of parental capital, first introduced in Chapter 4's demographic analysis, which was defined as the asset of parent's academic exposure to university and related high culture activities. In the HE transition research, parental capital was considered an asset to students navigating the education system, but in Emma's case it caused friction between her and her parents. This example also intersects another important theme to emerge in this research, the notion of a university degree as cultural capital.

A University Degree as Cultural Capital

The pressure Emma faced to pursue a university discipline other than dance, was fueled by the notion that university degrees are a form of cultural capital. In this study, however, it seems that not just any university degree is viewed as a form of cultural capital. There is a perceived hierarchy among the disciplines, and this seemed to be a real concern for a number of the participants' parents. Wendy's experience offers a slightly different perspective on this issue compared to Emma's experience. Wendy, a

23 year old dance major from Field Site I, started a college degree and then switched into dance. Like Emma, she experienced familial friction over her choice to purse dance at university, but unlike Emma's parents, neither of Wendy's parents ever attended university. Therefore it was not her parents' own experience of university that drove their desire for Wendy to choose something other than dance, it was an impersonal, hierarchical view of certain university disciplines holding more cultural capital than others. Wendy explained how her father wanted her to pursue a discipline that would lead to a viable and stable career choice as follows:

> My Mom was more supportive of me going into dance, but when my Dad found out he was really worried. He was like, "How are you going to get a good job? What can you do with a dance degree?" I said, "Dad there is so many things you can do. You don't have to come out as a dancer. You can do dance writing, dance critiquing. You can become a teacher. You can do things outside of dance like physio therapy if you wanted to pick up kinesiology." When I picked up my English major, it was more due to pressure from my Dad. When I did, he said "Oh okay, that's good; that will be your 'real' focus" That will be your *real* focus! That made me feel bad.

A less extreme example of the notion of a university degree as cultural capital was also evident within Lucia's narrative. She explained, "They [my parents] also don't want me to be 35 and living on their couch because they can't afford that…because I decided to dance." She went on to describe that her parents felt she was "decently smart" and should at least do a double major so that she would have another area of expertise to fall back on after her career in dance ended. Lucia agreed with this position and was considering a double major with dance and journalism the following year. Many students in the study indicated they were considering picking up a double major in their second year as a result of this concern for the rather short career span of dancers. For some, like Wendy, this was a major source of friction. For others it was a logical step towards securing their future.

Gendered Stereotypes

Although Mason gave no indication of parental friction over his decision to pursue dance at university, he did keep his dancing a secret from his high school community. Mason chose not to participate in the dance curriculum offered in his high school, instead receiving the bulk of his pre-university dance preparation at his local private dance studio. He elaborated on this decision as follows:

> We had dance in the high school, but I didn't take that class because of male influences I guess. No one in my high school really knew I danced until grade 11 or 12; until I was fully okay telling people, because nobody danced. Everybody did soccer, basketball and stuff, and I danced so it was something that I didn't really want people knowing, even though it was my favourite thing to do.

Although Mason does not explicitly say so, those "male influences" he referred to were almost certainly socially prevalent stereotypes that male dancers are gay, and the homophobia that accompanies this stereotype. Roxy explicitly referred to this homophobia in her narrative. When we were discussing why she felt there were no male dancers at her high school she said, "Well there is the homosexuality thing, I don't know really what to say about that—just stereotype." Interestingly, both Milo and Mitchel were open with their high school peers about dancing, and believed that because of their involvement in the art form, they helped raise the profile of dance in their high schools. Milo explained,

> I do have to say the year I was in the class really boosted the dance program. Like everyone's perspective of the program and now this year there are a lot more, like more dramatic boys. It is reassuring to see other boys. It's horrible, but it is reassuring to see other boys struggling and helping.

Mitchel indicated, "We had talent shows and stuff, like arts banquets and put on shows. I danced in those and people were shocked because a lot of my friends that didn't know that I danced!" He explained that his role on the school council allowed him to bring dance to his school. "I kind of brought it into the school suggesting it to them that you should bring in dance; not just a coffee house with singing. I said you should bring in all talents." Unlike Mason, both Milo and Mitchel held esteemed social positions in their high school which may have made them more comfortable sharing that they danced. That said, Mitchel seemed to still be keenly aware of the gendered stereotypes associated with male dancers:

> I am always wondering why a lot of guys generally look at male dancers and be like, "What are you doing? Why are you doing this?" It's a very stereotypical response from people in general, not just guys. People in general who judge all guy dancers to be gay. A lot of people, even coming here in the first few weeks people thought I was gay. And I'm not. It is kind of a stereotypical thing I have put up with my whole life. In the same sense, I've kind of ignored it. I was like, "I don't care what you think. This is what I love to do, so I am going to keep doing it." Nothing is going to stop me from doing what I love, because if people did that there would be nothing.

Young women were not exempt from the gendered stereotypes that accompany being a dancer. In the most extreme case, Amelia suffered extensive bullying in not one, but two different high schools she attended during her pre-university dance experience. She recalled,

> My dance studio, I really love to say it was like a family. The teachers were very close to my heart, but my high school experience was totally the opposite. I went to three different high schools because I had major problems with getting beat up. So my high school experience was totally polar opposite to my studio experience. You know how every kid dancer goes through that time when they are deciding between dance and sports. It was little girls wanting to go to soccer practice, and not ballet classes. At the time I was on the basketball team in grade 8 and it wasn't the thing I wanted to do. Hey it's grade 8, try stuff I thought, but the girls, especially at the school at the time of my generation were very hands on. Ya, I ended up getting stitches.

Amelia seemed to implicitly suggest that the source of her female classmates' aggression came from her choice to pursue dance. Thankfully Amelia's private dance studio became a safe haven away from the high school bullying she experienced.

The Power of the Private Studio Owner

Another theme that emerged among students' discussion of their high school years was repeated references to the power of the private studio owner. Roxy explained,

> When you hit a certain age, you can start assistant teaching. It was weird because at our studio you are always on watch. There are three studios and three cameras. In the office there is a monitor that has all three. Apparently she [the private studio owner] could tap into it and see everything. I think it was for discipline. She wanted to know that we are doing stuff. If we didn't she wanted to have proof. Scary because sometimes you don' t know if they are watching. Sometimes they would call you and say 'take off your sweater' or 'why didn't you do it full out?' She [the private studio owner] trusted the teachers, it was more for the teachers learning how to teach. It also wasn't just for teaching. She would also watch students to see who was wearing what, what they are doing wrong, what they are doing right. Parents liked it because they had a giant TV in the lobby so they can sit and watch their kids in class. So….that's why there is even more pressure. You had to keep the kids moving since the parents are watching all the time.

Although this was the only example of voyeurism and surveillance in the studio that emerged in this study, it is representative of many examples of students fearing the private studio owner. Also disturbing in this narrative is the dual control from both owner and parent to insist on a kind of perpetual movement from teachers and students, as though this is the mark of an optimal learning environment. This is far from a student-centered learning space, where teachers address the needs of the students. The hegemonic

normalization of autocratic teaching practices – and in this case voyeurism – fueled confusing and contradictory forms of socialization about dance for many participants in this study. This is not to suggest that all private studio experiences were like Roxy's. There were some examples of nurturing, student-centered teaching. However, the extreme example presented here is a reminder that not all students transition into their current university dance program with the same kind of pre-university private dance studio experience.

The Disconnect Between Pre-university Dance-Learning Contexts

Another theme that emerged during participants' discussion of their high school years was the disconnect students experienced between various pre-university learning contexts in which they were involved. The private dance studio, where the majority of students spent the bulk of their pre-university experience, was the most isolated learning context of all the various dance-learning contexts noted in this study. As Roxy noticed, "My studio didn't have much communication with the outside world." Emily, an 18 year old dance major from Field Site I who decided to attend a performing arts high school while maintaining her training at a private dance studio, explained how the isolation and disconnection between these two dance-learning contexts affected her. First she described her rationale for attending a performing arts high school:

> I wanted to go to a performing arts because I already had this feeling that dance was going to have a big part in my career and in my life. So what better way to continue it than go to a performing arts high school? So instead of just being in a studio and being isolated, I can also experience dance at high school.

Unfortunately, she experienced the disconnection between these two learning contexts when she had to balance her commitments with both. This became exceptionally challenging when both learning environments indicated their site to be the most important. As she recalled:

> So this was very intense because I was not only dancing three and a half hours at night depending upon the time of year and during the day for an hour and a half. Depending upon the time of year the private studio schedule and high school dance schedule would clash and I would have to choose between where I would have to go. I was the only one in my studio that went to my high school although there were people at my high school who were in the same boat as me.

As a result of this disconnection between the two dance-learning environments Emily had to divide her time between two intense commitments while also balancing her academic commitments. She explained,

> The week before the big show was very hectic. The teacher needs you there or else you do get into trouble. I remember my studio teacher would say, "Okay you guys have to be here or I am threatening to pull you out of the show." Then at my performing arts school it was also the same, "If you are not here you are gone." I asked if they could compromise? So I ended up staying with my performing arts school from 2:30 to 5:00. I have to be at my studio at 5:00 so I had to be a half an hour late. Then would be at the studio for the rest of the night. So it would be non-stop working 8:30 in the morning to 10:30 at night, then I would come home and my homework. When did I eat and sleep?

While Emily spoke of a scheduling disconnect between her high school and the private dance studio, others spoke of a general disconnect between their academic high school education and their private studio dance education. Students either created dance opportunities so they could share their dance talents or elected to keep their dancing a secret to protect themselves from the broader gendered socialization and resultant stereotypes associated with dance.

Even though students had extensive and intensive pre-university dance experiences, rarely were goals and values of the pre-university learning contexts referenced as possible preparation for the pursuit of a university dance degree. Students in this study therefore participated in lengthy and expensive pre-university dance experience that led them to their current university dance program without explicit guided support. In other words, the pre-university private studio experience seems to operate as a subculture unto itself, somewhat disconnected from the broader performance and academic dance communities in Canada, including higher education dance.

Conclusion

This chapter presented and discussed findings related to students' pre-university experience. Data included in this chapter came primarily from the first of three in-depth interviews and was cross-referenced with the demographic survey data. The findings that emerged from an 18 year pre-university time frame proved to revolve around a number of themes and subthemes, organized along four key stages of students' schooling. In Chapter 7, I will present and discuss data related to the social and psychosocial dimensions of students' pre-university experience.

CHAPTER 7: Pre-University Learning Experience Findings – Social and Psychosocial Dimensions

This chapter presents and discusses findings related to the social and psychosocial dimensions[30] of students' pre-university learning experience. These pre-university findings seek to answer my second central research question: How do dance majors describe and make meaning of their pre-university dance experience and how do these findings relate to issues of transition? Data for this chapter were gathered primarily from the first of three in-depth interviews and cross-referenced with the demographic survey data. This chapter, together with Chapter 6, lays the foundation for a final comparative analysis of the pre- and current university experience in Chapter 11.

Discussion and Analysis of the Pre-University Social Dimension

The HE transition review positioned the transition experience as a process of socialization in which communication with one's "communication environment" is central (Smith et. al. 2006; Johnson et. al. 1995). Students' pre-university transition biographies provide insight into how students socialized in the communication environment of their pre-university experience. Findings are organized temporally along emergent dance-specific milestones within the pre-university experience. The formative years are linked to the catalyst to dance; the elementary years are linked to falling in love with dance; the middle school years are linked to a shift from dance as a recreational pastime to a serious pursuit; and the high school years are linked to the decision to attend university.

An analysis of the social dimension using Johnson et. al.'s (1995) ecological perspective of students' communication environment, after Bronfenbrenner's (1977) ecology of human development, provided a structure in which to identify and organize the themes that emerged from the data into four interrelated systems of students' pre-university communication environment (microsystem, mesosystem, exosystem, and macrosystem). Table 7.2 summarizes the social dimension analysis related to ecological levels of students' pre-university communication environments. This chart will form part of the final analysis between the pre-and current university experience in Chapter 11.

[30] A summary of findings related to the cognitive dimension (the third dimension of students' transition experience) will be addressed in Chapter 10, since data about this dimension was gathered primarily during the second in-depth interview on the current university experience.

The Pre-University Macrosystem Level

At the macrosystem level, which refers to the larger cultural patterns in a student's communication environments, the following themes emerged in the findings on the pre-university experience: exposure to ballet kid capital, the gendered socialization of dance, a sense of urgency for technical competence, an idealized body aesthetic, and university education as cultural capital. These larger cultural patterns were identified over four key time periods from the formative years to the high school years and noted in relation to the following communication environments: the private dance studio, the performing arts or integrated high school, and the workshops and summer dance camps associated with private training conservatories. (See Table 7.1 for a comprehensive breakdown of the macrosystem levels through the various time periods, and milestones including these corresponding themes.)

Johnson et al. (1995) suggest the macrosystem level is one of the most difficult levels to examine since such larger cultural patterns indirectly impact students' socialization within their pre-university communication environments. Students in this study either internalized these broader cultural patterns themselves or indirectly experienced them from members of their communication environments through parents, teachers, and private studio and/or high school classmates.

Macrosystem themes of ballet kid capital and the broader gendered socialization of dance emerged during students' formative years. Ballet kid capital extends Bourdieu's (1986) notion of objectified cultural capital in the form of books, dictionaries and related educational resources available in the home, and Hinchey's (2006) kid capital which she defines as "the cultural knowledge more advantaged children bring to the classroom as contextual understanding that make it much easier for them to move forward" (p. 51). Both were evident in many of the students' discussions of how they came to dance. As discussed in Chapter 4, the gendered ballet kid capital in the form of children's print media on ballet sparked study participants' interest in dance. These highly feminized images often excluded young boys during the middle school years, as evidenced in Alanna's comment that "girls dance and boys play hockey," and Amelia's generalization, "that every little girl wants to take ballet, right?" Although there

are more recent examples of ballet kid capital for boys in the form of movies and theatre productions such as *Billy Eliot*, the overwhelming feminization of ballet and resultant gendered socialization of dance seem to have resulted in a form of gendered ballet kid capital that excluded and marginalized the boys in this study. The gendered socialization of dance permeated all themes in this macrosystem.

The elementary school years seemed to be a time when young girls fell deeper in love with the feminization of dance and the opportunity to experience the power of movement, story-telling and emotive expression through the body. Boys at this age were more inclined to fall in love with the physicality of dance and the opportunity to be competitive. By the middle school years, when students shifted their involvement in dance from a fun, recreational past-time to a more serious pursuit, the gendered socialization gave rise to a newfound sense of urgency for technical competence. This is reminiscent of Chapter 5's demographic analysis where Foster's (1996) notion of "pedagogical orderliness and clear criteria for excellence" arose (p. 7). During the middle school years, the pursuit of new activities in the form of dance exams and/or dance competitions fueled the sense of urgency for technical competence. Issues around weight and the idealized female body surfaced in Shadow's transition biography. Interestingly, Shadow normalized her teacher's discussions of weight management by actually linking her teacher's comments to the larger cultural patterns that influenced her teacher in her own student days.

Lastly, the larger cultural pattern of university as a form of cultural capital was most evident in students' high school years. Students obviously internalized the notion that obtaining a university degree was an asset; however, the notion that the discipline of dance was not a viable or valid degree option was rejected by students, as in the case of Emma. Others came to a compromise with parents by agreeing to pursue a double major, as in the cases of Wendy and Natalia. See Table 7.1 for a comprehensive breakdown of the macrosystem levels through the various time-periods and milestones including these corresponding themes.

The Pre-University Exosystem Level

The exosystem level refers "to the social structures of which the person is not an immediate part but which influence the immediate setting (e.g. neighbourhood or government agencies)" (Johnson et. al. 1995, p. 338). Exosystem themes that emerged from the data included: the gendered socialization of dance at the community level, the elite subculture of dance competitions and dance exams, and university education as cultural capital at the community level. Like the macrosystem level, themes that emerged within the exosystem level are difficult to examine from the students' perspective since these influences come to the student from their own internationalization of these community level influences or from a parent's, teacher's, or classmate's internalization of these community-level influences. In the case of this study, the macrosystem seems to influence the exosystem. In other words, the broader social expectations that girls take ballet while boys play sports, is widely evident in Milo's and Mason's narratives of their formative years in which they speak of being shunned when they first attempted to enrol at local private dance studios. As discussed in the analysis of pre-university learning contexts, the private dance studio sector is a thriving business that markets almost exclusively to a female clientele. In the case of Milo and Mason, the studios they tried to attend had internalized the larger gendered socialization of dance and thus did not know what to do with male students who might be interested in taking dance classes. Also of note at the exosystem level was the elite subculture of dance competitions and exams that seemed to elicit a high-versus-low art debate among the participants, which in turn was being echoed at the community level. This impacted students' socialization to dance within each of their dance learning contexts. The debate over the value of dance competitions varied depending upon the region students were from. For example, Emma described how her home town in Eastern Canada did not hold dance competition studios in "high esteem," while Juliet, whose home town was in Western Canada, explained how dance competitions were known as festivals, not competitions, and represented high calibre dance art. Also noted at the exosystem level was evidence of high school gendered stereotypes, as in the cases of Mason and Amelia. The impact of community-level internalization of dance as a socially subordinate activity in the eyes of girls involved in sports resulted in physical and emotional abuse for Amelia. Mason kept his

dancing a secret from his high school community for fear of the "male influences." Alanna made note of a broader cultural pattern of males in her small town high school being socialized to be in sports regardless of whether they might want to dance. See Table 7.1 for a comprehensive breakdown of the exosystem level through the various time-periods and milestones including these corresponding themes.

The Pre-University Mesosystem Level

The mesosystem level, which represents interactions between students, and their relationships with family, school, and friendship groups, is noted as having a strong role in the overall socialization process within students' pre-university dance experience at all stages and in all contexts. There is also evidence of thematic interaction between the macrosystem and exosystem, within the mesosystem level. Mesosystem level themes included: familial support, the central role of mothers and mothering, parental friction, and parental capital.

During the formative years, mothers played a central role in supporting their children's interest in dance. Mothers were instrumental in the initial enrollment into dance classes with the only exception being Milo whose father found an appropriate dance studio for him. During the elementary school years, parental support seemed to be more equalized, with references made to fathers driving and attending recitals and competitions, and providing financial support. By the middle school years, the diversification of dance activities and hours per week resulted in increased familial support in the form of driving to and from classes, exams, and competitions, money for dance apparel and costumes, as well as emotional support – all apparent in narratives from Roxy, Anton, and Alanna. By the high school years, especially when students made the decision to attend university, varying degrees of parental friction ensued at the mesosystem level, as noted by Emma, Mitchel, and Wendy, whose fathers took exception to their choice of a dance major.. These students demonstrated remarkable agency by persisting in their pre-university dance training and attending a university dance program. Lily's mother had internalized the macrosystem level of the idealized body aesthetic in dance and tried to transfer this onto her daughter, who (again, quite remarkably) resisted her mother's pressure to lose weight. See Table 7.1 for a comprehensive breakdown

of the mesosystem level through the various time-periods and milestones including these corresponding themes.

The Pre-University Microsystem Level

The microsystem level refers to the relationship between the student and the environment of their immediate setting (home or school). Themes that emerged from the data at the microsystem level included: nurturing teaching and learning environments, the diversification of dance forms, and dance activities such as dance exams and dance competitions, autocratic teaching and learning environments, and a disconnect between dance-learning contexts.

During the formative years, many female students noted a nurturing dance-learning environment. Christine spoke of how her teachers held her hand and helped her feel comfortable while her mother watched her classes. Conversely, Milo and Mason spoke of being shunned by their first dance-learning spaces. Once students experienced the shift from dance as recreation to dance as a serious pursuit during the middle school years, this nurturing learning environment often also shifted to a more autocratic teaching style. Students like Elyse, Anna, Shadow, and Natalia described their teachers at this level as "God." Their dance teachers were women they both loved and feared. The macrosystem level pressures of the idealized ballet body were most notable during this period and filtered into these students' dance learning environment through their teachers. By the late middle school years through to high school, studio-as-family became a theme, with bonds and rifts created with classmates and studio teachers. Private studios' courses, activities, and program offerings greatly affected students' socialization, and thus their views on what dance was or was not. Some internalized their private studio's views, as in the cases of Alanna, Elyse, and Emma's negative views of dance competitions, while Milo, Michael, and Mason internalized the value of dance as a competitive sport. Naomi and Christine internalized the value of dance exams and competitions and expressed a desire to continue working on them, while Roxy and Stevie managed to resist the highly political goals and values of such activities beyond the pre-university learning experience. Roxy made note of how disconnected her private dance studio was from other dance-learning contexts. Emily noted this too when she spoke of how challenging it was for her to balance her

commitments to both her private dance studio and her performing arts high school at the expense of eating and sleeping. Table 7.1 provides a summary of themes that emerged from the social dimension of the pre-university experience.

Table 7.1 Summary of Findings - The Social Dimension of the Pre-University Learning Experience

Time Period	Pre-University Learning Context	Major Milestone	Ecological Levels of Students' Communication Environment			
			Macrosystem	Exosystem	Mesosystem	Microsystem
Formative Years (Age 2-5)	Private dance studio	Catalyst to dance	Gendered ballet kid capital (e.g. children's stories, media) Gendered socialization of dance (e.g. girls dance/ boys play sports)	Gendered socialization of dance at the community level (e.g. boys shunned by private dance studio)	Dance as part of familial culture Familial support (e.g. finance, transportation, emotion) Central role of mothers and mothering (e.g. enrollment in dance)	Nurturing teaching and learning environment i.e. dance as recreational pastime
The Elementary School Years (Age 6-9)	Private dance studio	Falling in love with dance	Gendered socialization of dance (e.g. girls dance / boys play sports)	Gendered socialization of dance at the community level (e.g. girls dance / boys play sports)	Familial support (e.g. finance, transportation, emotion)	Studio as family, teacher as mother figure Diversification of dance activities and dance forms
The Middle School Years Age 10-13	Private dance studio Introduction to dance camps, workshops and conferences	Shift from dance as recreational pastime to serious pursuit	Gendered socialization of dance Sense of urgency for technical competence Idealized ballet aesthetic	High versus low art debate within dance community (i.e. dance as art vs. dance as sport)	Familial support (e.g. finance, transportation, emotion) Parental friction (e.g. concern with shift from dance as recreational to serious pursuit	Diversification of dance activities Elite subculture of dance competitions and dance exams Emergence of autocratic teaching

Table 7.1 Continued
Summary of Findings - The Social Dimension of the Pre-University Learning Experience

Time Period	Pre-University Learning Context	Major Milestone	Ecological Levels of Students' Communication Environment			
			Macrosystem	Exosystem	Mesosystem	Microsystem
The High School Years (Age 14-18)	Private dance studio Performing and integrated arts high schools Professional training conservatories Dance camps, workshops and conferences	Decision to attend university for dance	Gendered stereotypes University degrees as cultural capital	University education as cultural capital Disconnect between pre-university dance learning contexts	Familial support vs. parental friction Parental capital	Perceived power of private studio owner Dance exams and competition losing or gaining currency

Discussion and Analysis of Pre-University Psychosocial Dimension

The psychosocial realm represents the second dimension in this study's discipline-specific definition of transition, and the second unit of analysis of the pre-university dance experience findings. As described in Chapter 2, Chickering and Reisser's (1993) seven vectors/descriptions offer a structure through which to organize themes related to students' psychosocial development during the pre-university experience. These vectors include: achieving competence, managing emotions, developing autonomy, establishing identity, freeing interpersonal relationships, developing integrity, and developing purpose. Since the social and psychosocial dimensions are interrelated, some overlap between the social and psychosocial realms is apparent.

The previous analysis of the social dimension identified various ecological levels of social influence which highlighted why, where, and by whom students were socialized within the pre-university dance-learning context; the psychosocial dimensions focus more specifically on what students took away from this socialization. Chickering's seven vector descriptions typically are used to examine the development of identity during the university/college years; however, since Chickering states the vectors were originally proposed as "major constellations of development during the adolescent and early adulthood years" and since this study seeks to provide a comparative analysis between the pre-and current university experience, all psychosocial data related to the pre-university experience were analyzed through the vectors (Chickering & Reisser, 1993, p. 44). This not only offers a foundation from which to do the comparative analysis between the pre-and current university experience in Chapter 11, but also allows a consideration of identity formation as a life-long developmental process. Findings related to the psychosocial dimension are presented by pre-university experience to ensure a thorough analysis of how the goals and values of each site may impact students' identity formation. Tables 7.2, 7.3, 7.4, 7.5, 7.6, and 7.7 summarize the findings related to each vector in chart form. These charts will form the basis of the final comparative analysis between the pre-and current university experience in Chapter 11.

Vector 1: Achieving Competence in the Pre-University Experience

The development of intellectual, physical, and manual skills, and social and interpersonal relations, were all identified within the pre-university experience. In the pre-university experience, achieving competence surfaced during the middle school years when students began to shift their interest in dance training from a fun, after-school pastime to a more serious pursuit. Another source for students to feel they were achieving competency in dance came from dance teachers' pedagogical modes of delivery, which ranged from nurturing, student-centered pedagogies to autocratic, teacher-centered pedagogies. The following discussion offers an analysis of this first vector within each of the pre-university learning contexts.

Canadian provincial K-12 dance curricula align with Smith-Autard's (2002) educational model, which is predominantly process-oriented and values creativity, imagination, and individuality. The research revealed that very few students experienced a provincial K-12 dance curriculum. Those who did have the option of enrolling in a high school dance course indicated it was not technically challenging enough to be worth their time. This was most evident when Mason said he declined taking one of the dance courses at his high school because, "I didn't want to be good in that class and have them see it and then be like oh, he had previous experience." He feared that his own higher technical competence would mean he would be found out as a dancer, something he was not ready to reveal to his high school classmates.

Choosing not to participate in a high school K-12 dance curriculum was further corroborated by Kara, an 18 year old dance major from Field Site III, who indicated that her high school offered dance, but said, "It is not a dance program I would join. I knew people from the [high school dance] program from the dance studio and they were not bad dancers, but middle skilled dancers who were being taught how to dance. So there the kids that don't know how to dance would say to me, 'Wow you are amazing!' but that would not have been enough of a challenge for me." Mason and Kara opted not to take their high school dance programs because: (a) they anticipated they had a higher skill level than the others and (b) felt they would not be challenged. Fundamentally the K-12 dance curricula were not a pre-university

learning context in which students believed they could greatly increase their technical competency although it offered other valuable process-oriented skills that support intellectual, emotional, social, and physical growth.

As noted in the social dimension analysis, other students, like Alanna and Milo, due to their higher competency in dance compared to their high school classmates, actually participated in the design and even the teaching of the class. Fundamentally, however, exposure to a provincial K-12 dance curriculum and its valuing of process over product resulted in few prospective dance majors opting for this dance-learning context as the means through which to achieve technical competency at the middle to high school levels. No participants indicated having any exposure to a provincial K-12 dance curriculum during their elementary or middle school years.

Broadly, the private dance studio aligns with Smith-Autard's (2002) professional model in which the goals are product-driven, valuing skills, objectivity, and technique. During participants' formative years, technical competency was offered through various forms of gendered ballet kid capital such as enacting Western nursery rhymes or floating like butterflies. At this early stage of the pre-university learning experience, students were not concerned about technical competency. Rather, the love of dance and the opportunity to express oneself garnered a long-lasting love of dance and movement as seen in Elyse's earliest memories of taking ballet class.

The goals and values of the private dance studio shift dramatically during the middle to high school years. Students are socialized into a new product-oriented emphasis on skilled bodily performance during this period through their participation in dance exams and competitions. Students' technical competencies are validated by an exam certificate or trophy which offers a tangible representation of ability after students are compared against a set standard and hierarchically rated by either dance examiners or competition judges. Male participants Mitchel, Milo, and Mason expressed their love for this form of competition. Mitchel in particular viewed this acquisition of competency as equivalent to sport. Here Foster's (1996) "pedagogical orderliness and clear criteria for excellence" surfaces again in relation to students' desire for competency (p. 7).

The analysis of the performing/integrated arts schools revealed that the goal of this pre-university learning context is to provide elite dance training and academic instruction on the same campus space. In theory, this learning context aligns with Smith-Autard's (2002) midway model that offers a balanced approach both to process and product, valuing imagination and individuality along with the acquisition of theatrical dance skills. Only one of the 27 in-depth interview participants experienced the midway model at the elementary school level and she contended that this experience did not focus on technical competency. Roxy believed her academic competency was compromised by her experience at an integrated arts elementary school. "Not only that but we dedicated a month making a play so we cancelled out all the other classes just to make the play. So that's why academically ….I am not as high as I would like to be but it's because I've been so involved in the arts since grade 6 at school." She seems to insinuate a disconnect between the development of artistic competency and the development of other academic competencies in her elementary school experience.

The degree to which students experienced a balanced midway model during the high school years varied according to the performing arts high school they attended. Maryann, a 21 year old attending Field Site I, provided insight into how this balanced dance curriculum looked at her performing arts high school. "So every other day there would be dance and theory every other week. We talked an awful lot about dance history. We talked about the origins of jazz, and the ballet and Louis XIV and the courts of the French and the corps de ballet and modern dance pioneers. We even did a unit on eating disorders, which I thought was pretty responsible of them."

With the amalgam of technical dance training and theoretical subjects associated with dance such as history and psychology, Maryann experienced a desire for technical competency, but also a desire for intellectual competency in the area of dance studies. Maryann was one of the only in-depth interview participants who indicated she gained the bulk of her pre-university dance experience from her performing arts high school, and the only participant who spoke of an equal desire for technical competency in her dancing and intellectual competency in her dance studies. She only briefly attended a private dance studio in her formative years, and instead participated in non-competitive sports rather than

dance until high school. As such, Maryann experienced the bulk of her pre-university dance experience in a midway model approach to education where her desire for competency was balanced with an interest in process.[31] Stevie, an 18 year old dance major attending Field Site II who attended a competitive private dance studio and a performing arts high school, expressed the difference between each context's goals and values:

> The studio experience and my performing arts school were so different. My [performing arts] school worked hard to prepare you for using your emotion and feeling a piece and my studio didn't, so I had that contrast. The performing arts high school was preparation for the real world. They didn't mention university, but it [performing arts high school] was definitely more in line with that I am doing now. They didn't have as much of the favouring as the studio had.

She expresses how differing goals and messages between these learning contexts caused her confusion.

> I know this is really bad but I liked getting the awards and seeing what award I could get. If I got a really high award it meant I would be good and successful. If I didn't and I knew I didn't do well, then I would take that and try to fix it and make it successful.

When I asked Stevie why she felt this view was "bad" she responded,

> I say bad because everyone says that you shouldn't care about the awards, at least that is what they would teach us at the studio. They would tell us try to win and then they were like, doesn't matter what you win…but win. I found it confusing because I did want to do really, really well.

Like the private dance studio, many of the dance workshops, camps and conferences connected to professional training conservatories that students experienced, primarily during the middle and high school years, align with Smith-Autard's (2002) professional model. Often a temporary exposure to a professional training conservatory sparked the shift from dance as recreation to dance as a possible professional endeavour. Emma spoke of how her exposure to a professionally affiliated dance camp solidified her desire to become a professional dancer. In an art form that privileges the youthful body, the macrosystem level sense of urgency for technical competency intersects with the psychosocial realm of

[31] Interestingly, of all the students interviewed at Field Site I, Maryann stood out as adapting swiftly to her new social and academic demands at university as compared to the other 10 dance majors interviewed at this site. Her singular immersion into a performing arts high school and rare lack of private studio exposure, coupled with her prior PSE experience, having travelled extensively abroad, and having parental support and guidance from her father who was a university professor seemed to provide Maryann with the necessary skills and external support to navigate her transition with great ease.

achieving competency. These "professional" experiences in which students were exposed to professional-level technical competency, resulted in a slightly different view of what technical competency could be. This was evident in the exosystem high-versus-low art debate at the dance community level that participants referenced. What was described as the showy dance-as-sport seen in the competition setting, and in media representations of dance like the reality TV show *So You Think You Can Dance*, was seen as a stark contrast to the technical competency associated with the professional dance community. Anne, who had attended a professional training conservatory during her middle school years and had repeated exposure to dance camps affiliated with these schools, offered her perspective on the differences between the two interpretations of technical competency:

> It's [dance competition] all tricks, like who can get their leg the highest, smile the brightest. Rarely do you see an emotion other than, "Here I am, look at me!" You are not in touch with the reality of your emotion or the rawness of who that person is. You see what the choreographer has put on them and what kind of fluff like kicking or three spins into a split jumps. And I feel like okay, this is so bad…people get so mad at me, but I don't feel like it is art. You are not using all of your intellect and you are not using your emotion. It's more sport. It has a different goal. I would definitely say a competition is more sport then a contemporary show.

When asked why she thinks this form of technical competency is so popular right now, she responded,

> It [dance competition] is glamorous. That's what media is all about. The glamour and the wow factor, the who's on top who's on bottom, and who can compete with us? I feel like it is completely intertwined with how society is because we are all so fixated on who can be glamorous; who can be the most amazing person. Same with dance. If you are competing and you won or you list off all the things you have won, that shows your importance. It has significance, but I feel like it is a fake significance.

When asked why she thinks parents enter their children into this form of dance she said,

> It's easier. Lots of parents like to see their children on top, putting your child in fancy costumes, seeing them win, that's satisfying in kind of like victory for the parent. When you have a competition child you can brag about that. If your child is doing performance shows it's harder to be like, "Oh, she really incorporated her body and I can see the emotion." You are not going to tell someone that. Like when you put your son into hockey and you want to see him excel. It is the same when you put your daughter into competition – it's all glamour – it's a goal.

This is an important and insightful comment from Anne. She has tapped into the societal trend of outcome-based education in which parents and stakeholders in the educative process desire measurable outcomes and accountability. Her quote speaks to the concern that if it cannot be measured, then it must

not be of value to the student, and therefore not of great value to the educational process. Anne's quote speaks to the visible, measurable outcomes of a dance competition which may be why dance competitions are a growing and exceptionally lucrative subculture within the private studio sector. Her comments also implicitly reference how difficult it is to measure emotive qualities in dancers with numbers, or the affective dimensions of performance with grades. Within the university learning landscape, these subjective realities often disadvantage the fine arts – and more specifically dance – within the university. Although great strides have been made within dance at the university to integrate measurable outcomes that align with university mandates for quality and accountability, it is the external views outside the dance discipline that make it difficult for parents and stakeholders of higher education to conceptualize dance as a viable degree option. Noddings (2003) offers a counter argument to this unitary view of education. She proposes a more robust, multi-dimensional, and humanistic view of education that extends beyond "aims-talk," and contends that although,

> …aims-talk plays a vital role in sustaining a rigorous and relevant program of education […].[t]oday, with recent changes in social thought and massive changes in technology, it is more important than ever to consider why we are promoting certain goals in schooling and why we continue to neglect education for a personal life and for happiness in our occupations. (p. 93)

See Table 7.2 for a summary of the analysis related to the achieving competence vector, presented in chart form. This analysis focussed primarily on what Chickering and Reisser (1993) identified as manual and technical competence. Intellectual competence will be addressed more thoroughly in Chapter 10 – under the psychosocial dimensions of the current university experience.

Table 7.2 Summary of Findings – Psychosocial Vector 1: Achieving Technical Competence

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
Formative Years (Age 2-5)	Private dance studio	Catalyst to dance	Professional Model	Teachers in the microsystem	Technical dance skill competency delivered in a nurturing learning environment through gendered ballet kid capital.
The Elementary School Years (Age 6-9)	Private dance studio	Falling in love with dance	Professional Model	Teachers in the microsystem	Technical skill competency delivered in a nurturing learning environment through gendered ballet kid capital.
			Educational Model		
	K-12 dance curriculum				No tangible evidence related to this vector in this time-period and this learning environment.
			Midway Model		
	Integrated elementary arts school				Perceived lack of technical dance skill competency offered by this model.
The Middle School Years (Age 10-13)	Private studio	Shift from dance as recreation to serious pursuit	Professional Model	Teachers in the microsystem	Technical skill competency delivered through product-oriented dance activities i.e. dance competitions and dance exams.
	K-12 dance curriculum		Educational Model		Evidence students view this K-12 Curriculum as lacking enough focus on technical competency to participate.

Table 7.2 Continued
Summary of Findings – Psychosocial Vector 1: Achieving Technical Competence

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
The High School Years (Age 14-18	Private dance studio	Decision to attend university	Professional Model	Teachers in the Microsystem	Technical competency delivered through product-oriented dance activities.
	K-12 dance curriculum		Educational Model		Students perceive insufficient skill focus for technical competency.
	Performing/ integrated arts high school		Midway Model		Technical competency delivered with an awareness of process and academic competency in related dance studies.
	Dance camps/workshops affiliated with professional conservatories		Professional Model		Introduction of technical competency including dual focus on artistic interpretation of dance content and technical skill.

Vector 2: Managing Emotion in The Pre-University Experience

Chickering and Reisser (1993) suggest that students come to college/university with "emotional baggage."[32] For many in this study, potential emotional baggage was developed during the pre-university dance experience. Highly charged emotional experiences associated with pre-university dance teachers surfaced most especially during the middle to high school years, when students started to become more exposed to authoritarian teaching methods. Stories of interactions between classmates and teachers featured intense but repressed feelings of shame, fear, guilt, and aggression. Learning to manage emotions in the pre-university learning context when autocratic teaching emerged often came in the form of repressing these emotions.

At other times, managing emotion emerged in discussions around relationships with the art form itself and how to communicate the art form through the body, in keeping with each learning environment's goals and values. How students were socialized to manage their emotions in dance seem related to three main sources: (a) teachers, (b) parents, and (c) classmates/friends, all sources primarily from the microsystem and mesosystem levels of students' communication environment. The following offers an analysis of this second vector within each of the pre-university learning contexts.

Out of 27 in-depth interview participants, no one indicated having any memory of being exposed to a formalized provincial dance curriculum as part of their academic schooling during their formative or elementary school years, meaning that there is nothing to report in relation to this vector of managing emotion during the formative and elementary school years. During the middle to high school years, those that did report exposure to these communication environments did not provide any tangible data in relation to managing emotion. Interestingly, one of the primary goals of this educational model is to address feelings and the subjectivity of dance. It is interesting to consider what impact this might have had on students' overall transition experience had they had this exposure consistently throughout their formative and elementary school years.

Evidence of managing emotion at the private dance studio took on many different forms

[32] The exact term used by Chickering and Reisser (1993).

throughout the four time periods of students' pre-university experience and was associated with three major sources: teachers, parents, and classmates. Even though the private dance studio typically offers product-oriented pedagogy, the delivery of recreational dance programs by dance teachers during the formative and elementary school years offered a safe and nurturing learning environment. Students implicitly indicated this to be a pivotal time in which they cultivated their life-long passion and love for dance. As they reflected back on the early years of their private dance studio experience, this passion and commitment to the art form seemed to help them withstand shifts in pedagogical delivery that often surfaced during the middle school years. For example, Natalia described a situation in which her teacher singled her out:

> So we were running through a dance and I just stopped before the cart wheel, or I did an ugly one and so she [the teacher] stopped the music and she said, "Again!"
> I think we went through it seven times and I just couldn't do it. I think I just felt so much pressure. I could feel hatred coming from the other girls. And the teacher was just like – "Again! Again!" And I just kept crying and cartwheeling – so bad….[giggling now] But I really love her though….[she is really laughing now].

Natalia remarkably concluded, "I think it prepared me for just life in general. I think ya, that happened during a downward slope in my life, so it was a whole line of not getting things right. I think everyone has to go through that. You know it teaches you about life, it teaches you how to be strong just to keep going. Ya, so that's what it does." Interestingly, later on in the interview when we were discussing how power was distributed in this pre-university dance classroom she said, "I don't know why I think the first thing that comes to mind that she would always say, sometimes when she would lecture us - she would always say this is a dictatorship. And I am the head here. That is what comes to my mind" [said with laughter]. Shadow spoke of a similar love/hate dynamic with her ballet teacher, who also was the owner of the private dance studio that she had attended for her entire pre-university experience.

Amelia indicated management of her emotions not as a result of her private studio experience but as a result of the bullying she experienced at her high school, which in turn impacted all dimensions of her emotional well-being. She explained, "I'm very like cool and I don't show my emotions in front of people, I get home and I will break down." In Amelia's case the primary source of her socialization of

how to manage emotion stemmed from her high school classmates. In Michael's case, dance became a conduit in order for him to manage his emotions around his father's disapproval of his involvement with dance. "I kind of put it in the sense for me, dancing is my way, like I never really express my emotions or talk to people about it. I put them into my dancing and that's it."

Stevie, who experienced the goals and values of both the private dance and the performing arts high school, discussed how difficult it was for her to begin to express herself through dance when she started attending the performing arts high school. One can see the strong hold her private dance studio's pedagogical approach had on her, in comparison to her high school teacher's communication about emotional management in dance performance:

> I was probably 15. I was just told to just smile or look sad, depending upon the piece. It wasn't like I had to actually feel anything, I just had make it look good. My high school teachers told me to feel something, like in your heart; to emotionally put yourself into the piece. I struggle with that but I think it is because I am so used to being told what to do. It is scary because if you give everything to the person watching they can either accept it or deny it, and if they deny it can hurt.

In contrast, emotional management was not part of Maryann's narrative, which focussed instead on the positive experience she had at her performing arts high school and her contrasting perception of the private dance studio sector:.

> I get the impression that private dance studios are a lot more competitive and strict. It may not be universally true, but outside of my high school I have the impression that the dance world is this sort of scary, cruel, competitive place that puts you down. I'm really glad that I had such a good high school dance experience. My teachers were supportive. They would never put you down. Teachers cracked down on that. For through my high school experience dance became about feeling strong and beautiful and capable and good and not you know, 'I'm too tall, I'm too fat, I'm not flexible enough.'

There were many notable examples of teachers abusing their power and thus providing confusing and contradictory messages about managing emotion. This was evident when Anna spoke of the mental breakdowns she experienced when attending a professional training conservatory. In these examples, students' implementation of passion and commitment "through intelligent behaviour" had to include a "kind" of passion and commitment dictated and controlled by their teacher (Chickering, 1969, as cited in Pascarella & Terenzini, 1991, p. 21). The hegemonic normalization of autocratic teaching results in

management of emotions through repressing feelings as a way to survive emotionally in some pre-university learning contexts. See Table 7.3 for a summary of the analysis related to the managing emotions vector.

Table 7.3 Summary of Findings – Psychosocial Vector 2: Managing Emotion

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
Formative Years (Age 2-5)	Private dance studio	Catalyst to dance	Professional Model	Teachers in the microsystem	Teachers encouraging creative expression through movement and imaginative play in a safe and nurturing dance learning environment.
				Parents in the mesosystem	Parents indirectly encouraging the socialization of dance as a form of non-verbal expression of emotion.
The Elementary School Years (Age 6-9)	Private dance studio	Falling in love with dance	Professional Model	Teachers in the microsystem	Students begin developing strong emotional connection to dancing through exposure to private studio dance i.e. "falling in love with dance."
				Parents in the mesosystem	Parents in the mesosystem indirectly encouraging the love of dance through continued support and exposure to dance learning environments.
	K-12 dance curriculum		Educational Model		Minimal evidence of K-12 curriculum impacting love of dance.
The Middle School Years (Age 10-13)	Private studio	Shift from dance as recreation to serious pursuit	Professional Model	Teachers in the microsystem	Evidence of a shift in teaching style to authoritative teaching approach resulting in students requiring management of emotions associated with this shift.
	K-12 Dance curriculum		Educational Model		No tangible evidence of shift in teaching style and thus no shift in management of emotion in K-12 curriculum.
	Integrated arts middle schools		Midway Model		No evidence of shift in teaching style and thus no shift in management of emotion in arts curriculum.

Table 7.3 Continued
Summary of Findings – Psychosocial Vector 2: Managing Emotion

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
The High School Years (Age 14-18)	Private dance studio	Decision to attend university	Professional Model	Teachers in the microsystem and parents in the mesosystem	Management of emotions toward authoritative teaching styles and parental friction Evidence of parents offering emotional support for authoritative teaching styles.
	K-12 dance curriculum		Educational Model		No tangible evidence of Vector 2 within this learning context.
	Performing/ integrated arts high school		Midway Model		Evidence of management of emotions as students recognize the difference in teaching approach between private studio and performing arts high school.
	Dance camps/workshops affiliated with professional training conservatories		Professional Model		Evidence of management of emotions toward authoritative teaching styles and parental friction Evidence of parents offering emotional support for authoritative teaching styles.

Vector 3: Moving Through Autonomy toward Interdependence in the Pre-University Experience

The paradox between in(ter)dependence and dependence emerged in some transition biographies of the pre-university experience. Not surprisingly there was no evidence of moving through autonomy toward interdependence during the formative through to elementary school years. Students during this time period are highly reliant on parents, teachers, and caregivers. During the middle school years, however, it was the students who typically instigated the shift from recreational to serious dance, which demonstrates a degree of movement toward autonomous thinking. Still, at this stage of students' psychosocial development they are still largely dependent upon their parents and families. As such, evidence within this vector will be comparatively sparse compared to the previous vector descriptions. The following offers an analysis of this third vector within each of the pre-university learning contexts.

There was no tangible evidence related to developing autonomy in relation to the provincial K-12 curriculum dance education context, since so few students had been exposed to this communication environment. Those that did have some limited exposure did not make any references to this psychosocial vector since their loose affiliation with this context meant it was peripheral compared to their private dance studio environment. Still, one might suggest that some autonomous thought was demonstrated when they opted not to participate in this particular environment.

During the high school years, as students made the decision to attend a university dance program, the paradox of what Smith et. al. (2006) called a dialectic of interdependence and independence emerged in the private dance studio, in the performing arts high school, and in the dance workshops and conferences affiliated with professional training conservatories. This tension typically ensued between students and their teachers in relation to the microsystem, and between students and their parents in the mesosystem.

Mitchel's, Emma's, and Lily's transition biographies provided examples of the paradox of a dialectic of interdependence and independence in relation to their parents. Mitchel's narrative is an excellent example of the dialectical tension between interdependence and independence with his father. In Mitchel's case, dance, which caused a rift between him and his father, was the very medium which helped

him to process the experience of this rift and ultimately led him to pursue a degree in dance. This resulted in a dialectic tension between Mitchel and his father. In the end, Mitchel demonstrated extraordinary independence from his father's views of his dancing. Emma's transition biography also showed evidence of a dialectic tension between interdependence and independence with her parents. She too showed autonomous thinking in the end when she declined a scholarship to attend university for urban planning and instead enrolled in her current university dance program. Lily's decision to "break away" from her mother's insistence that Lily lose weight to attain the ideal dance body and be liked by her peers also demonstrated remarkable autonomy. Lily's path to this realization also showed evidence of dialectic tension between independence and interdependence.

Amelia's story offers another example of the dialectic tension between interdependence and independence with her high school classmates. Somewhat similar to Mitchel's example, Amelia's involvement in dance, which instigated the bullying, became the very medium which provided solace and safety from this treatment. The fact that she stayed in dance demonstrated autonomy from her high school classmates' view of her dancing.

Roxy and Natalia's transition biographies provide early examples of a dialectic of independence and interdependence in relation to their dance teachers. Roxy's references to favouritism and voyeurism by her private studio teachers manifested in this paradox of her wanting be a part of the community and being dependent upon it for her training, yet also communicating that she did not agree with the methods employed and wanting to be independent of the studio's political and competitive values. She demonstrated the early development of autonomous thought when she communicated how "scary" it was that the studio owner watched classes via video. See Table 7.4 for a summary of the analysis related to the moving through autonomy toward independence vector, presented in chart form.

Table 7.4 Summary of Findings – Psychosocial Vector 3: Moving Through Autonomy towards Independence

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
Formative Years (Age 2-5)	Private dance studio	Catalyst to dance	Professional Model	Teachers in the microsystem and parents in the mesosystem	No tangible evidence of Vector 3. Students highly dependent upon teachers and parents.
The Elementary School Years (Age 6-9)	Private dance studio	Falling in love with dance	Professional Model	Teachers in the microsystem and parents in the mesosystem	No tangible evidence of Vector 3 in private studio learning context. Students highly dependent upon teachers and parents.
	K-12 dance curriculum		Educational Model		No tangible evidence of Vector 3 in educational learning context. Students highly dependent upon teachers and parents.
The Middle School Years (Age 10-13)	Private dance studio	Shift from dance as recreation to serious pursuit	Professional Model	Teachers in the microsystem	Early emergence of autonomous thinking
	K-12 dance curriculum		Educational Model		No tangible evidence of Vector 3 in educational learning context.

Table 7.4 Continued
Summary of Findings – Psychosocial Vector 3: Moving Through Autonomy towards Independence

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
The High School Years (Age 14-18	Private dance studio K-12 dance curriculum	Decision to attend university	Professional Model Educational Model	Teachers in the microsystem and parents in mesosystem	Emergence of dialectical tension between interdependence and independence in relation to teachers and authoritative teaching style. Evidence of autonomous thought in students' decisions to take or decline high school dance curriculum. Emergence of dialectical tension between interdependence and independence in relation to high school teachers.
	Performing/ integrated arts high school		Midway Model		Evidence of autonomous thought in students' observations of contradictory messages delivered between private dance studio and performing arts high school. Emergence of dialectical tension between interdependence and independence in relation to high school teachers.
	Dance camps/workshops affiliated with professional training conservatories		Professional Model		Emergence of dialectical tension between interdependence and independence in relation to teachers and authoritative teaching style.

Vector 4: Developing Mature Interpersonal Relationships in the Pre-University Experience

The development of emotional and instrumental independence was sparse in comparison with the above vectors. Emotional and instrumental dependence formed with parents, teachers, and other students during the formative and elementary school years. When students began to shift toward a more serious pursuit of dance, emotional dependence on teachers to provide feedback and opportunities to help them develop technical competence reached its height. Not until some students began to experience parental friction over their decision to pursue dance at university, was there some early emergence of both emotional and instrumental independence. The following offers an analysis of this fourth vector within each of the pre-university learning contexts.

There was no tangible evidence related to developing mature relationships in relation to the provincial K-12 curriculum dance education context since so few students were exposed to this learning environment. Those that did have limited exposure did not make any reference to developing mature interpersonal relationship since their loose affiliation with this context made it peripheral compared to their private dance studio.

During the formative and elementary school years, and in some cases the middle school years, students were highly dependent upon teachers and parents. As such, students often spoke of their parents making the decision to leave a dance studio. Often this decision took place after a student told a parent they no longer enjoyed dance, or the parent perceived the child was no longer receiving the quality of instruction they hoped for or believed their child deserved. By the middle school years, it more often become a joint decision between parent and child as to whether to leave a private studio. Natalia and Shadow, despite poor treatment under the direction of their private studio teachers, clearly had difficulty freeing themselves from the interpersonal relationship with their private studio teachers no matter how autocratic and psychologically damaging it was. Natalia reported that her dance teacher was now her godmother and kept in touch regularly. Shadow continued to work as a private dance studio teacher and thus maintained her relationship with her private studio teacher. Their need for these private studio teachers lingered.

Conversely, Kara decided she did not like the autocratic teaching that she experienced at a professional training conservatory. She left that learning environment to pursue a dance education that did not employ this form of instruction. That said, the final decision to leave this dance context seemed be instigated by her mother.

Students who did demonstrate the ability to free themselves of negative interpersonal relationships often did so with a parent. This trend was apparent with Mitchel and his Dad, and Lily with her Mom. Lily's story is an example of a young person freeing themselves from an interpersonal relationship. As she explained, she broke from her mother to "just be the best dancer that I could without focussing on what other people were doing around me, how other people influenced me." This ventures into the realm of developing identity. See Table 7.5 for a summary of the analysis related to the developing mature interpersonal relationships vector, presented in chart form.

Table 7.5 Summary of Findings – Psychosocial Vector 4: Developing Mature Interpersonal Relationships

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
Formative Years (Age 2-5)	Private dance studio	Catalyst to dance	Professional Model	Teachers in the microsystem	No tangible evidence of Vector 4. Students highly dependent upon teachers and parents.
The Elementary School Years (Age 6-9)	Private dance studio	Falling in love with dance	Professional Model	Teachers in the microsystem	No tangible evidence of Vector 4. Students highly dependent upon teachers and parents. Evidence of teacher viewed as mother figure.
	K-12 dance curriculum		Educational Model		No tangible evidence of Vector 4.
The Middle School Years (Age 10-13)	Private dance studio	Shift from dance as recreation to serious pursuit	Professional Model	Teachers in the microsystem	Emergence of authoritative and autocratic teaching style resulting in evidence of dysfunctional, co-dependent teacher/student relationships. Strong biases developing about how dance should be taught based on experience.
	K-12 dance curriculum		Educational Model		No tangible evidence of Vector 4.

Table 7.5 Continued
Summary of Findings – Psychosocial Vector 4: Developing Mature Interpersonal Relationships

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
The High School Years (Age 14-18	Private dance studio	Decision to attend university	Professional Model	Teachers in the microsystem and parents in the mesosystem	On-going authoritative and autocratic teaching resulting in on-going development of dysfunctional, co-dependent teacher/student relationships. Strong biases about how dance should be taught based on experience. Evidence of high school bullying as result of involvement in dance. Student uses private studio to develop mature interpersonal relationship outside of high school.
	K-12 dance curriculum		Educational Model		Evidence of negative biases about high school dance curriculum; however, those exposed to high school curriculum developed interpersonal relationships with high school dance teachers as co-teacher and friend.
	Performing/ integrated arts high school		Midway Model		Evidence of development of tolerance and appreciation of difference through exposure to dance studies.
	Dance camps/workshops affiliated with professional training conservatories		Professional Model		On-going authoritative and autocratic teaching resulting in on-going development of dysfunctional, co-dependent teacher/student relationships. Development of strong biases on how teacher/student relationship should be based on experience to date.

Vector 5: Establishing Identity in the Pre-University Experience

Since this vector, according to Chickering and Reisser (1993), requires the development of the previous vectors (achieving competence, emotional maturity, autonomy, and positive relationships), evidence of developing identity in the pre-university experience was sparse. That is not to say that students' identity formation was not beginning to form in the pre-university years. In fact, students' meaning-making of their identity in their pre-university experience, albeit reflected upon retrospectively, did show that they were beginning to consider their "relationship with the outside world," with that outside world most notably being their dance environment. Broadly, identity seems to be influenced by a complex web of factors from the macrosystem, exosystem, mesosytem, and microsystem.

Many students indicated that they found it very difficult to describe how they identify themselves. During the formative and elementary school years, the participants did not reveal any conscious references to establishing identity, which is in keeping with this early psychosocial stage of development. During the middle school years when students began to shift their focus of dance to a serious pursuit, early signs of identify formation in relation to dance emerged. Transition biographies of the participants showed that students were beginning to discern which dance forms they liked and disliked and what kind of dance activities they preferred. The early stage of identity formation seemed to be linked to students' perception of achieving competency. In other words, if students felt they excelled in ballet, they identified most with this art form.

There was no tangible evidence related to identity formation in relation to the provincial K-12 curriculum dance education context, since so few students were exposed to this communication environment. Those that did have some limited exposure did not make any reference to this psychosocial vector, since their loose affiliation with this context meant it was peripheral compared to their private dance studio.

Early signs of identity formation only became evident during the late middle school to high school years in relation to the private studio and dance workshops/camps affiliated with professional training conservatories. At this stage, students' perception of competency seemed directly related to early

identity formation. Of special note was Roxy's narrative in which the confusing and contradictory messages she received about dance in her primary dance-learning environment, the private dance studio, had a great impact on her identity formation. When I asked Roxy how she defined her identity she said,

> I like to put lots of words to my name….so I'll say I'm [Roxy], the acrobatic dancer, stuntman martial artist, actor, singer, cheerleader, ninja…I just put it all in there. That's my identity. So I can do whatever *you* want. I can audition and they will ask, "Can you act? And I'll say yes, I'm an actor, I can do everything. So my identity is varied, but unclear.

Stevie, who like Roxy, had expressed similar concerns with teachers favoring students in the competitive dance program at her studio also had a hard time answering the question about identity:

> I don't know? Well I am really balletic I guess if you were going to a dance aspect. The way I dance is not the way I usually act. I am very put together and structured when I dance and quite serious. When I am not dancing I am pretty off the board. I know I need to get into dance with that because I know that teachers at my [performing arts] high school tried to get me to bring my personality outside of the class into the dance class. I really hated the favouritism at my dance studio. It really hurt me a lot when they would pick someone else over me so that is why I would focus so much on my dancing because I really wanted to be picked to see how good I was. Now I am saying to my Mom, it really doesn't matter anymore.

The strong connection between students' perception of their own competency and the establishment of identity is apparent. This was true for many of the dance majors who were heavily involved in pre-university dance competitions. Mason identified himself in the pre-university learning context as "the big soloist." Milo identified himself as one of the "dramatic boys."

Natalia, who was exposed to autocratic teaching, did not let this treatment define her.

> I felt like dancing defined me. Which I think is kind of dangerous. In a sense 'cause – like, it is something my Mom always wanted to put into my mind. Like you are not defined by this, like, without this you are still you. Ya, but I would be so incomplete.

When I explicitly asked her how she would identify herself she said, "Well I think like generally, first of all what defines me would be, a kind heart" [she smiles and then hugs herself]. The influence of parents' socialization around identify formation was also strong in Maryann's narrative. Her answer to the identity question was,

> It is so complex. When we are asked to introduce ourselves I say I play Dungeons and Dragons and I love kick boxing because I know nobody else is going to say that [she giggles]. I identify as I like dance. I don't really identify myself as a dancer because I feel like that is a profession on a certain level. I love dance. I love making films. I identify myself as woman. That is part of my identity. I am sort of interested in feminism and ha…ya those are just some names. It is interesting because I'm realizing, I identify myself by my passion opposed to a label.

Maryann viewed her identity as a complex, ever-evolving entity that integrated what she liked and identified with, without being completely defined by these likes and relationships. Maryann was the only in-depth interviewee who gained the bulk of her pre-university experience at a performing arts high school. Her parents were anti-competition in any form, be it in sport or dance. With only a very brief exposure to creative dance in her formative years, the bulk of Maryann's socialization in dance came from her performing arts high school which fulfilled a true, balanced midway model. Although the question of identity was referenced in relation to students' pre-university dance experience, it is important to remember that they already had experienced their current university dance experience, which may have already shifted their identity. See Table 7.6 for a summary of the analysis related to the developing identity vector, presented in chart form.

Table 7.6 Summary of Findings – Psychosocial Vector 5: Establishing Identity

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
Formative Years (Age 2-5)	Private dance studio	Catalyst to dance	Professional Model	Teachers in the microsystem	No tangible evidence of Vector 5 in this learning context.
The Elementary School Years (Age 6-9)	Private dance studio	Falling in love with dance	Professional Model	A complex interaction of all four ecological levels	Girls identifying with the gendered socialization of dance as a highly feminine activity. Boys identifying with the physicality of dance and dance as sport/competition.
	K-12 dance curriculum		Educational Model		No tangible evidence of Vector 5 in this learning context.
The Middle School Years (Age 10-13)	Private dance studio	Shift from dance as recreation to serious pursuit	Professional Model	A complex interaction of all four ecological levels	Early signs of identity formation in the form of establishing likes and dislikes around dance forms (e.g. Ballet, Jazz, Acrobatics, Tap etc.) and dance activities (i.e. dance exams and dance competitions). Likes and dislikes linked to perceived level of competency.
	K-12 dance curriculum		Educational Model		No tangible evidence of Vector 5 in this learning context.

Table 7.6 Continued
Summary of Findings – Psychosocial Vector 5: Establishing Identity

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
The High School Years (Age 14-18	Private dance studio	Decision to attend university	Professional Model	A complex interaction of all four ecological levels	Continued signs of emergent identity formation around likes and dislikes concerning dance genres, dance activities and dance teaching styles. Early signs of identity crisis in response to exposure to authoritative teaching.
	K-12 dance curriculum		Educational Model		Evidence of discomfort among male participants regarding perceived sexual orientation should they be seen participating in high school dance curriculum.
	Performing/ integrated arts high school		Midway Model		Evidence of developing a sense of self through social, historical context of dance studies.
	Dance camps/workshops affiliated with professional training Conservatories		Professional Model		Early signs of identity crisis in response to exposure to authoritative teaching practices.

Vectors 6 & 7: Developing Purpose and Developing Integrity in the Pre-University Experience

Early evidence of developing purpose, meaning the beginning of making vocational plans and forming aspirations that align with personal interests as well as with interpersonal and family commitments, seemed to emerge during the middle school years when students began to shift their interest in dance from recreation to a possible profession. By the high school years, when the decision was made to attend a university dance program, these vocational plans required some students to pursue their dream despite their families' disapproval. As a result, some students showed early signs of developing integrity, which entails humanizing values, personalizing values, and developing congruence (Chickering & Reisser, 1993). This was especially true when it came to rejecting stereotypical assumptions of dance not being a viable pursuit at university, or that male dancers are gay. Students have, however, clearly absorbed other baggage from their pre-university learning contexts such as the hegemonic normalization of autocratic teaching practices, and the gendered socialization of the ideal youthful female body, that they carried into their new university dance space. These will be explored in more detail in Chapter 9. The following offers a more detailed analysis of these final two vector descriptions within each pre-university learning environment.

There was no tangible evidence related to developing purpose and developing integrity in relation to the provincial K-12 curriculum dance education context, since so few students had been exposed to this communication environment. Those that did have some limited exposure, did not make any references to these psychosocial vectors since their loose affiliation with this context made it peripheral when compared to their private dance studio.

There was no tangible evidence of students developing a sense of integrity and a sense of purpose in the private dance studio during their formative and elementary school years. During the middle school years, as students began to diversify their dance activities and interests, they began to ask themselves "Who am I going to be?" At this stage, students were beginning to form early childhood dreams of becoming a dancer.

By high school, students began to adopt or refute the goals and values of the dance-learning

contexts with which they were affiliated, and in turn began to form more complex career aspirations involving dance. For example, Roxy's decision not to adopt the behaviour of many individuals at her private dance studio resulted in the emerging development of integrity. That is, a set of beliefs gave her internal consistency and tentatively guided her behaviour. For example, her comment that "it's easier to set myself as a role model" for the younger students whom she wished to "lead in the right direction," speaks to the emergence of integrity. That said, her sense of purpose was still unclear as she retained an identity that "had a lot of words to it." One can see she was in the midst of trying to make sense of the private studio experience. She noted her discomfort with internal studio politics and favouritism, when she communicated that it "cheapens" dance and "it makes it not as appealing I guess." One can see the hegemonic forces at play when she said, "You have to be a favourite for it to be appealing I guess." She assumed that the form of politics and favouritism she experienced was part of the dance world.

Lily's, Mitchel's, and Emma's freeing of interpersonal relationships with one of their parents resulted in the early emergence of developing integrity and developing a sense of purpose. It was almost as if this trauma, sustained early in their pre-university experience, sparked development in this vector earlier than those who had not experienced something similar. With the support of other members in their mesosystem, these three students did not retreat from their decision to attend university. Data related to the psychosocial realm within their current university experience will speak to whether this early trauma helped or hindered their development of this vector and thus supported their overall retention in their dance program. Table 7.7 summarizes the data related to Vectors 6 and 7.

Table 7.7 Summary of Findings – Psychosocial Vectors 6 and 7: Developing Purpose and Developing Integrity

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
Formative Years (Age 2-5)	Private dance studio	Catalyst to dance	Professional Model	Teachers in the microsystem	No tangible evidence of Vectors 6 and 7 in this learning context.
The Elementary School Years (Age 6-9)	Private dance studio	Falling in love with dance	Professional Model	Teachers in the microsystem	No tangible evidence of Vectors 6 and 7 in this learning context; however the sense of purpose around dancing may have evolved from this stage in which students develop a strong emotive connection to dance.
	K-12 dance curriculum		Educational Model		No tangible evidence of Vectors 6 and 7 in this learning context.
The Middle School Years (Age 10-13)	Private dance studio	Shift from dance as recreation to serious pursuit	Professional Model	Teachers in the microsystem	Students are beginning to posit, "who am I going to be?" and early childhood dreams to become a dancer begin to flourish.
	K-12 dance curriculum		Educational Model		Strong biases around the lack of technical skill developed within this model begin at this stage which evolved into a disregard of the value and purpose of the educational model.

Table 7.7 Continued
Summary of Findings – Psychosocial Vectors 6 and 7: Developing Purpose and Developing Integrity

Time Period	Pre-University Learning Environment	Major Milestone	Smith-Autard's (2002) Art of Dance Education Model	Ecological Source	Finding
The High School Years (Age 14-18	Private dance studio	Decision to attend university	Professional Model	Teachers in the microsystem	More complex career aspirations around dancing as a possible career choice. e.g performing on cruise ships, teaching in a studio, teaching dance in a high school.
	K-12 dance curriculum		Educational Model		Even though this model becomes a possible career choice among participants at this stage, many negate it as a possibility for themselves to participate.
	Performing/ integrated arts high school		Midway Model		More complex career aspirations around dancing as a possible career; choices not only include performing but also dance studies i.e. dance history, writing, dance science.
	Dance camps/workshops affiliated with professional training conservatories		Professional Model		More complex career aspirations around dance performance.

The analysis of the psychosocial dimension revealed both the presence and absence of vectors within the various disconnected pre-university learning contexts. This is in no way to suggest that students have formally achieved certain stages of identity development prior to attending university, nor does it suggest these vectors emerge out of order. Rather, the descriptions provided in Tables 7.3 to 7.5 provide a description of where students hover in relation to each vector description at each pre-university milestone. The absence, or in some cases the early emergence, of a vector in the pre-university experience allows us to consider identity development as a long-term process not limited to the university/college years. In Chapter 10, a retrospective glance at the powerful socialization process of pre-university dance schooling, and the active players (parents, teachers, and peers) within the various ecological levels of students' pre-university life, may provide further insight into the magnitude and direction of these vector developments during the university years.

In sum, achieving competence is a desire that surfaces when students begin to shift their interest in dance from recreation to a more serious pursuit. What is considered "achieving competence" seems to differ according to the goals and values of each disconnected pre-university learning context. For example, the process-oriented, educational model of dance education in the K-12 provincial dance curriculum is less desirable to pre-university dance majors than the product-oriented private dance studio professional model of dance education. This in turn influences how achieving competency begins to take shape in the pre-university experience. Analysis of this vector throughout the current university experience will determine how much or how little this sense of competency shifts throughout dance majors' first year of university.

In relation to the managing emotions vector, students who experienced autocratic teaching seemed to repress their emotions as a way of managing the pain, guilt, fear, and shame instilled by their teachers. This, coupled with the strong emotional attachments students make with their dance teachers and their art form, may have an impact on the development of this vector during the university experience.

For the moving through autonomy towards interdependence vector, the pre-university years were

in general a time when students were highly reliant on parents and teachers. Some levels of autonomous thinking in relation to instrumental independence occurred during the middle school through to high school years, as students had to balance dance activities with the demands of their academic schooling. Complex after-school schedules, although perhaps overseen and guided by parents, teachers, and dance teachers, did require some level of autonomous decision-making by students about what to participate in when schedules and commitments between learning contexts clashed. Students' emotional dependence on both teachers and parents was evident. In some transition biographies students were emotionally dependent on their parents to help cope with the authoritarian teaching they experienced in their learning contexts, while others developed emotional dependence on their dance teachers to escape turbulence or friction with one or more parents.

Evidence of the development of mature interpersonal relationships emerged during the high school years as male students began to speak the truth of their involvement with dance; however, all students seemed to have strong biases about dance that reflected the views of their pre-university learning context. Since the demographic evidence showed that pre-university learning contexts tended to be homogenous across gender, age, and ethnicity, especially in rural areas of Canada, the openness, curiosity, and enjoyment of diversity that Chickering and Reisser (1993) associate with this vector was not evident.

Signs of the establishing identity vector was also sparse as students began to define themselves in relation to their preferred dance genre and/or dance activity. Phrases such as, "I am a ballet dancer" or "I am a competition jazz dancer" showed that students were beginning to relate to how others saw them. This rudimentary identity formation was strongly linked to students' perceived competence in dance. For example, if students felt they excelled in dance, then their identity was linked to their competence in dance.

Developing purpose was noted as students began to form vocational goals and aspirations, but the development of integrity was less prevalent as students' core values and belief systems were heavily influenced by the goals and values of their primary pre-university learning context. See Table 7.4 for a

summary of the analysis related to the developing purpose and developing integrity vector, presented in chart form.

C**onclusion**

Building on the findings presented in Chapter 6, the purpose of this chapter was to discuss and analyze findings related to the social and psychosocial dimensions of students' pre-university experience. The analysis of the social dimension used Johnson et al.'s ecological perspective of students' communication environment. Key findings related to Chickering and Reisser's (1993) seven vector descriptions within the psychosocial domain were most notable within the vectors of achieving competency. Overall the data presented and discussed in Chapters 6 and 7 on the pre-university experience provide a foundation from which to make a final comparative analysis of the pre-and current university experience in Chapter 11.

CHAPTER 8: Discussion of Findings—The Current University Learning Environment

This chapter presents and discusses findings related to the students' university learning environment during this eight-month collective case study. Field notes and other documents in the form of school newspapers, university and program websites, and university archival material provide contextual support for profiles of each university field site under investigation.

The material in this chapter provides foundational support for a final comparative analysis of the pre-and current university environments in Chapter 11, which will answer the following central research and sub questions: What are the similarities and differences between students' pre-and current learning environments? How do these similarities and differences affect their learning of dance techniques, and how do these issues relate to transition? How do the goals and values of students' pre-university learning contexts compare to the goals, values, and expectations of their current university learning context, and how do the results of the comparison relate to issues of transition?

Summary of Findings Related to the University Field Sites

The current university experience in this research is defined as any experience related to students' present interaction with one of the three university dance programs under investigation that students deem relevant to their overall transition experience. In addition to employing developmental change theories that address the internal dimensions of students' development through the transition process, this research also uses Tinto's three-stage theory of student departure. Institutional context is key to addressing the overall goals and values of each university field site under investigation. Therefore, the following section provides a contextual profile of each university field site including a descriptions of the field site's campus and surrounding neighbourhood, the program's physical facility, and each program's course offerings. Data from field notes, as well as other documents in the form of archival and university-related documents, brochures, and websites, helped to form profiles of the three university field sites under

investigation.[33] An analysis of each program's primary goals and values in relation to Smith-Autard's (2002) art of dance education model follows.

University Field Site I - Profile

The dance program at Field Site I is considered Canada's oldest and largest degree granting dance program, and is the largest field site in this study. The program is housed within Canada's third-largest postsecondary institution, located in central Canada. The outer edges of the campus lie near busy intersections, thick with vehicle and pedestrian traffic from surrounding shopping malls, gas stations, and high rise apartments (Field Notes Sept. 2011). The media has coined this corridor as one of the "most dangerous places to be a kid" (Pagliaro, 2013). Resident and activist Narain (2012) offers a more balanced view, stating that the area is both "celebrated for its diversity while simultaneously criminalized for its unruly youth, high poverty rates and dense population" (p. 54). Known to residents as having "one of the highest proportions of youth, sole-supported families, refugees, immigrants and public housing tenants of any community (Richardson, 2008 as cited in Narain, 2012, p. 57), a recent "branding initiative" in 2006 sought to shift the stereotypes that have plagued the area (p. 54). The original intent was to call the area "University Heights" to "bring the community and the university together" (Ross, 2007, as cited in Narain, 2012, p. 54).

The general architecture on campus reveals this university's relative youth and contemporary sensibility (Field Notes, Sept. 2011). Founded as a non-denominational institution, "the early architecture was considered unpopular with many, not only for the brutalist designs, but the vast expanses between buildings, which was not viewed as suitable for the climate"(Field Site I website, 2012). Continued building and expansion have changed the 600 acre landscape dramatically since the university's inception. A student centre and even a small shopping mall containing an array of multicultural restaurants, medical clinic, dentist office, optometrist, hair salon, grocer and computer store allow a resident student the ability to access basic services without having to leave the campus. It resembles a

[33]Regular citation information that may reveal the identity of the universities under investigation has been removed to protect each field site's anonymity as proposed in the ethical review of this dissertation project.

small city unto itself (Field Notes, Sept., 2011).

The dance department inhabits one of the university's newest buildings on the south east quadrant of campus. This multi-million dollar "state of the art teaching, exhibition and performance development" is contained within two buildings totalling 322, 920 square feet (Field Site I website, 2012). The Dance Department resides in the East building. Maintaining the spirit of contemporary architecture, this building has a boxy, rectangular design with a two-tone beige stone exterior organized in long horizontal geometric slates. Running alternate to these slats are long slivers of window bringing natural light to the interior (Field Notes, Sept. 2011). In addition to the Departments of Music and Dance, this three storey building contains lecture halls, classrooms, and computer labs (Field Site I website, 2012). A triad of theatrical spaces sit at the core of the building. The largest one is fully equipped with a 360-seat proscenium theatre "designed to accommodate a variety of events such as dance, theatre, musicals, conferences and lectures" (Field Site I website, 2012). Next to this theatre space is a 320-seat Recital Hall "used for music presentations, recitals, orchestras, chamber and choir concerts in classical jazz and world music" (Field Site I website, 2012). The building also contains a 500-seat Cinema offering a 40-foot screen used for "film screenings, media presentations and large group meetings and seminars" (Field Site I website, 2012).

University Field Site I - Program Offerings

The Field Site I dance program has two undergraduate dance degree-granting programs. The (BFA) Honours dance places a strong emphasis on the daily physical practice of dancing with a core curricular focus on ballet and modern/contemporary dance. Academic studies in dance history, anatomy, and kinesiology are meant to inform in-studio experiences with ballet and modern. After a common first-year, students in the BFA Honours degree have the option of choosing between two streams of study: Choreography/Performance or Dance Education (Field Site I website, 2012).

Those opting for the Choreography/Performance stream are given "opportunities for creative engagement with initiating, forming and presenting works of dance. With studio experience at its core, this training aims to provide students with skill in devising innovative movement and structuring

choreography, through understanding choreographic elements and principles, and in the presentation of dance in various performance venues/media" (Field Site I website, 2012). According to Field Site I's Dance Program website, "Graduates of this stream may go on to develop within the professional dance milieu as emergent dance artists, or seek further qualification and training in the growing fields of dance science and/or somatic practices" (Field Site I website, 2012).

Those wishing to enter the Dance Education stream have "the opportunity to explore theoretical and practical aspects of teaching dance in a range of settings. Through theory and practice, students develop skills for leading dance classes with diverse populations that may include children, adolescents, adults of all ages, as well as marginalized individuals and those with disabilities" (Field Site I website, 2012). According to Field Site I's department website, "Upon graduation, students in this stream will be prepared to pursue dance leader positions in recreational, community, and private educational settings, as well as to pursue a consecutive degree in Education, graduate level studies, and/or other certifications." Students in this stream also have the option of enrolling in the Concurrent Education program (BEd). This allows graduates to become certified to teach dance in the public education system. Students wishing to teach within the private studio sector may audition for a local professional training conservatory's Teacher Training Joint Diploma/Degree program. This five- year program allows students to obtain their BFA in addition to a Teacher Training Program Diploma from this professional training conservatory.

The other undergraduate option offered at Field Site I is the Hons. BA. This degree program option places academic studies of dance in the foreground with much less emphasis on dance technique. Unlike the BFA, at the time of this study students were not required to audition for the program. Acceptance was based primarily on students' high school grades. Upon acceptance they have the option of taking dance courses such as introductory classes in studio practice, jazz, and world dance practices. This program is a relatively new addition to the undergraduate program options and was specifically designed to prepare "students to be dance scholars adept at articulating the complexities of the body in its cultural and historical contexts. Together with studio classes, intellectual training expands understandings of contemporary, popular, and traditional dance forms" (Field Site I website, 2012).

Field Site I's Dance Department website states, "Students in this stream will be prepared to pursue graduate degrees in the humanities and social sciences, and will also be ready to enter the diverse fields of embodied performance, for example, as writers, archivists, curators, dramaturges, and researchers" (2012). Since the number of studio hours required for this degree is significantly lower than in the BFA program, students working toward this degree have the flexibility to pursue a double major. Common double majors for students in the Hons. BA program include dance and science/kinesiology, dance and English, or dance and history. World dance courses in African, East Indian, Chinese, and Aboriginal dance are meant to augment the core Western theatrical dance focus in both degree programs.

University Field Site II – Profile

The dance program at Field Site II is housed within a Theatre School and is considered to be Canada's second-largest dance program. Unlike Field Site I, whose geographic boundaries separate the campus from the surrounding urban region, Field Site II is embedded in a downtown core where students and local residents co-exist. The energy of the city filters in, around, and through the campus, making it difficult to discern who is and who is not a student. Self-identified as "a distinctly urban university," campus buildings running the length of a city block share the area with regional coffee shops, restaurants, and independent store owners (Field Site II website, 2012). Campus buildings on the street side reverberate to the sounds of distant ambulance sirens and disgruntled horns from passing cars, as delivery trucks block the street and blink their hazard lights, promising to be finished their duties momentarily. The city energy embracing this campus field site is intense until one walks through a stone archway between two buildings into a quiet garden courtyard filled with students. Backpacks slung to the side, frisbees tossed back and forth on a grassy hill, and squirrels dodging the passersby, offer a picture-perfect image of the "privileged" university experience cocooned from the harsh realities of city life, including the homelessness that surrounds the area (Field Notes, Sept. 2011)

Not unlike Field Site I, this university also prepared a "Master Plan to revitalize the campus and surrounding neighbourhood" (Field Site II website, 2012). The current university website describes this "bold" Master Plan as "a flexible framework to revitalize the campus and act as a catalyst for change and

renewal in the unique downtown community surrounding the University" (Field Site II website, 2012). This university was founded in 1948 primarily as an experimental "training ground for the growing workforce of a booming post-war economy" (Doucet, 2007, para. 1). Originally structured as an Institute until 1993, it offered a "novel alternative to the traditional apprenticeship system of technical learning" (para. 1). Doucet (2007) contends that these "early endeavours influenced cultural and scientific developments in Ontario for years to come and enhanced the Square's reputation as the province's cradle of education" (Field Site II website, 2012). This curricular focus on training "management skills and the humanities" remains its distinguishing feature today (Doucet, 2007, para. 1). From the time of its inception to the present day, this field site has pledged "to serve societal need and [held] a long-standing commitment to engaging its community" (Field Site II website, 2012).

Field Site II is known for its "focus on innovation and entrepreneurship" (Field Site II website, 2012). Its long-standing "focus on applied, career-oriented education" can be traced back to its pre-twentieth century historic roots prior to its inception as a university (Field Site II website, 2012). The Theatre School building, for example, was built in 1887 (Field Site II website, 2012). The building's modest, three storey, flat, grey stone façade, with rows of its original large black painted windows running the length of the long rectangular building, provides no exterior indication that this space is now equipped with a theatre on the main floor and dance studios on the upper floors. On the left side of the large, black, double door entrance rests an historic stone plaque commemorating the building's original purpose as a college pharmacy. On the right is modern, university-branded signage with its alma mater colours of blue and yellow linking the Theatre School's present incarnation with its past (Field Notes, Sept. 2011).

University Field Site II - Program Offerings

The Field Site II dance program provides a "career-focussed education" by offering "professionally relevant curriculum and associated research" (Field Site II website, 2012). Unlike Field Site I which operates within a larger arts faculty, Field Site II's dance program operates within a theatre school offering BFA programs in Performance Acting, Performance Dance, and Performance Production.

These programs are said to "prepare you for professional opportunities in the entertainment industry - including theatre, television, and film - and the arts education community" (Field Site II website, 2012). This particular midway model is said to be the only program of its kind in Canada that focusses on five ingredients: conservatory-style training, university education, collaborative community, a culture of entrepreneurship, and industry contact. Of note is the explicit referencing of the conservatory-style of training.[34] Under the heading of Conservatory-style Training, the website notes, "In addition to comprehensive in-class instruction, you spend a substantial amount of time practising the art of theatre - you get to live and breathe it" (Field Site II website, 2012).

The school "accepts talented students with diverse experience and background, trains from the ground up" (Field Site II website, 2012). By the end of four years, students are said "to develop a professional level of experience, focus, discipline, technique, and versatility through: Extensive workshop and studio training; individual coaching and mentorship; and experience participating in or mounting full-scale theatrical productions" (Field Site II website, 2012). Under the heading, "University education" the Field Site II dance program website offers the following description:

> A university education means learning to explore, critically filter, and interpret the world around you - qualities essential to personal growth and the creative process. In addition to theatre courses tailored to your area of focus, you study additional subjects that inform your craft - ones that help you develop as a thinking artist. Study choices include history of art and performance, music, film, entrepreneurship, business-related courses, and liberal studies. You undertake research and analysis, write papers, and complete independent study projects. In the process, you become better equipped to evolve and shape your career. (Field Site II website, 2012)

All three program areas – acting, dance and performance production – take classes together, that allow "students to communicate with, learn from, and support each other as part of a creatively pooled, partnered ensemble" (Field Site II website, 2012). In this regard, students are said to gain an "understanding of each other's needs, roles, strengths, and responsibilities. You develop the required collaborative, flexible, and professional approach expected in the industry" (Field Site II website, 2012).

[34] A conservatory-style dance program implicitly suggests a strong emphasis on honing technical dance skills. This provides insight into the demographic finding noted in Chapter 5 that revealed Field Site II participants had the highest frequency of first-year dance majors who indicated having had 11 to 20 years of uninterrupted dance training (the maximum range of years that such a young first-year cohort could accumulate prior to attending university).

Also described as having a "culture of entrepreneurship," this dance program is said to foster students' "own artistic vision and the entrepreneurial thinking needed to generate [their] own works and employment opportunities" (Field Site II website, 2012). The curriculum is "specially designed to help [them] adopt the tools, know-how, and ingenuity to create original performance pieces or launch business ventures in theatre, dance, or other forms of production" (Field Site II website, 2012). The fifth and final ingredient, "industry contact," positions its downtown location as providing greater access to "study and work opportunities" within the professional dance industry (Field Site II website, 2012). There is a strong focus on the faculty members' "distinguished careers" in the field, as well as the professional guests brought in to the school to provide students with valuable future contacts within the industry (Field Site II website, 2012). Unlike the Field Site I dance program which offers two streams, this program offers only one stream – dance performance. As such, "daily professional training in three dance disciplines - ballet, modern, and jazz - is combined with related studies in improvisation, composition, theory, history, music, and anatomy. Courses in acting, singing and choreography are also integrated into your studies" (Field Site II website, 2012).

University Field Site III - Profile

Field Site III is considered the third-largest dance degree-granting program in Canada, but the smallest of the field sites in this study. Located in Western Canada, this university field site is spread out over three satellite campuses. This field site opened its doors in 1965, and today this "comprehensive university" is well known for its "interdisciplinary contact between students and researchers." Its current vision is: "to be Canada's most community-engaged research university" (Field Site III website, 2012). This desire to engage proactively with the surrounding community is evident in the design of its "three distinctive campuses" and program offerings (Field Site III website, 2012).

The main campus location is where Field Site III students lived if they opted for an on-campus residency. Established in 1965, this mountaintop campus location, (like Field Site I) was once considered a remote and isolated, commuter university; however in the university's 1990 Community Trust initiative it pledged to "generate income for the university from development without damaging the environment"

(Field Site III website, 2012). It considers itself a "model for practical and affordable sustainability" (Field Site III website, 2012). Expansion included affordable housing to rent or buy, childcare facilities, and its own elementary school (Field Site III website, 2012). This resulted in a population expansion of not only student residents and affiliated faculty and staff, but also external community members.

The university's second campus, "offers undergraduate programs in the Faculties of Arts and Social Sciences, Business Administration, Education, and Science" (Field Site III website, 2012). This location offers programs in Applied Health Sciences, Arts and Social Sciences, and Graduate programs in Science, Technology Arts and Engineering, to name only a few.

The third campus is the home of Field Site III's school of contemporary dance. Not unlike Field Site II this campus is embedded within the downtown core where the socioeconomic elite and homeless coexist. The dance program building is housed in a newly refurbished nineteenth century department store. Its main entrance is tucked back within a quiet triangular courtyard where the old large red-brick building showcases historical remnants from the building's former department store glory days. Cafes and high-end grocery stores line the courtyard space that reflect a quiet privileged air not reflected around the campus' busy street perimeter. Fresh paint smell, along with the shiny patina of signs and architectural features, offer glaring indications of the buildings' newness and a stark difference from the troubled area that surrounds it. Like Field Sites I and II, this field site is part of a revitalization project (Field Notes, Sept. 2011).

University Field Site III – Program Offerings

This dance program is said to provide a "unique opportunity to study, create and perform dance in a collaborative, interdisciplinary department" (Field Site III website, 2012). Program courses include: "contemporary dance and ballet" that are complemented by courses in "dance composition, choreography courses, repertory, dance improvisation, experimental anatomy and body conditioning for dancers, dance/movement analysis, dance aesthetics, dance history" (Field Site III website, 2012). Students are "challenged in studio and lecture courses to be versatile and articulate, to interact with new technology, and to understand that the collaborative process is crucial to their development as contemporary artists.

Students engage with contemporary ideas and concepts through an understanding of dance viewed historically and in relation to other art forms" (Field Site III website, 2012). The program values a "versatile approach to training" (Field Site III website, 2012). Program goals include: "to promote a deeper understanding of the numerous expressive possibilities inherent in the human body; to contextualize these possibilities through an understanding of dance in relation to the history of art, aesthetics, and critical theory; to explore these possibilities through collaborative projects with other disciplines, including an engagement with new technology; and to present the results of these explorations as finished creative works that foreground the expertise of the artist as choreographer, performer, and thinker" (Field Site III website, 2012).

Discussion and Analysis of University Field Sites

All three university field sites under investigation are situated in "troubled neighbourhoods" currently undergoing revitalization projects that position the universities to support change and development, but in actuality have resulted in controversy. All three field sites seek to provide a safe oasis for their students from the surrounding area. In the case of Field Site I, there is a distinct boundary between the university campus and the neighbourhood, while the campus boundaries of Field Sites II and III are blurred as the downtown life moves in, around, and through the locale. In-depth interview data will identify how the field site locale and the goals and values of each dance program influence students' overall transition experience.

The field sites for this research were chosen based on their relative size, urban location, common core curriculum of Western theatrical dance practice and offering of undergraduate Bachelor of Arts or Fine Arts degrees in dance. Furthermore, all three Field Sites have unifying features of Smith-Autard's (2002) art of education midway model. To review, the midway model of dance education demonstrates elements of the educational and professional models "albeit in a much altered form" (Smith-Autard, 2002, p. 27). While the midway model is composed of demonstrable features from both the educational and professional models, including process and product, creativity and knowledge, feelings and skill,

subjectivity and objectivity, principles and techniques, its most definable feature is its focus on composition, performance, and appreciation of dance, leading to artistic, aesthetic, and cultural education (Smith-Autard, 2002). For the purposes of this research, each university can be considered as a midway model; however, each dance program has a different emphasis toward either the educational model, the professional model, or equalization of both the educational and professional models.

Smith-Autard's (2002) midway model is evident in Field Site I's dual focus on "academic studies (history, theory, criticism) and professional training (studio, production, performance) (Field Site I website, 2012). As such, Field Site I incorporates all three strands of Smith-Autard's midway model (composition, performance, and appreciation) which leads students to an "artistic, aesthetic and cultural education" (p. 27). Of special note is this program's "strong commitment to the inclusion of global cultures, to collaborative and interdisciplinary work, and to intercultural research" (Field Site I website, 2012). The Field Site I program's multiple course options (which include joint degrees with the Faculty of Education and a joint program with a local professional training conservatory teacher training program) suggest a strong educational emphasis within this midway model. This university will be referred to as the university dance program offering a stronger emphasis on educational characteristics, i.e. Midway Model Version I.

While Field Site II also incorporates all three strands of Smith-Autard's (2002) midway model (composition, performance, and appreciation), this field site dance program emphasizes professional criteria with its multiple references to conservatory-style training. This program's most notable feature is curricular options to help students "create original performance pieces or launch business ventures in theatre, dance, or other forms of production" (Field Site II website, 2012). This university will be referenced as the university dance program offering a stronger emphasis on professional characteristics, i.e. Midway Model Version II.

Field Site III, with its dual focus on "performance and creation" (Field Site III website, 2012) aligns directly with Smith-Autard's midway model with an equal emphasis on both process and product. Daily technique classes in "contemporary dance and ballet" are complemented by courses in "dance

composition, choreography courses, repertory, dance improvisation, experimental anatomy and body conditioning for dancers, dance/movement analysis, dance aesthetics, dance history" (Field Site III website, 2012). A notable feature of the Field Site III dance program is its encouragement of apprenticeships with local dance companies (Field Site III website, 2012). This university will be referenced as the university dance program offering an equal emphasis on educational and professional characteristics, ie. Midway Model Version III. Table 8.1 summarizes the findings noted above in chart form.

Of the 117 full-time first-year dance majors who completed the demographic survey, 50.4% (n=59) were enrolled at Field Site I, 34.2% (n=40) were enrolled at Field Site II, and 15.4% (n=18) were enrolled at Field Site III. There was a 100% return rate on the demographic surveys, meaning this breakdown is also representative of the first-year dance major population for each field site under investigation. As delineated in Chapter 3, through the process of convenience sampling and purposeful sampling 27 in-depth interview volunteers were recruited. Of the 27 in-depth interviewees, 40.7% (n=11) came from Field Site I, 25.9% (n=7) came from Field Site II, and 33.3% (n=9) came from Field Site III. Table 3.5 in Chapter 3 provided the final breakdown of in-depth interview participants by field site. Table 8.1 below offers an overview of the goals and values of the current university learning context findings.

Table 8.1 Goals and Values of Current University Learning Context Findings

Pre-University Learning Environment	Goals[35]	Values[36]	Art of Dance Education Midway Model[37]
Field Site I	BFA: to participate in studio courses involving ballet & modern technique, conditioning, improvisation, music, composition, repertory, dance production and somatic education. To develop critical, analytic, writing skills developed in areas of: dance studies, dance history, movement analysis, kinesiology, injury prevention and dance ethnology and dance anthropology Hons. BA.: to focus on dance studies, examining the role of human societies and in their final year undertake a capstone project	Midway Model with a strong educational focus Process and Product Skill and feeling Creativity, imagination, individuality and composition, appreciation of dances and performance leading to artistic, aesthetic, and cultural education	Midway Model with strong educational focus (emphasis on process, development of creativity, imagination and individuality and subjectivity of experience)
Field Site II	BFA: to experience a conservatory approach that combines intensive practical training within a multidisciplinary liberal arts curriculum. To train artists, thinkers, and entrepreneurs capable of launching their own businesses. To develop problem solving, critical thinking, research, and communication skills that students develop are essential to success in the current arts and cultural industries and enrich other facets of their lives.	Product-oriented approach with some process oriented approaches Skill and Feelings Process and product Knowledge of theatre dance repertoire and creativity, imagination, individuality Performance, composition, and appreciation of dances leading to artistic, aesthetic and cultural education	Midway Model with strong professional focus (emphasis on product, objective ends, e.g. trained bodies for performance of dances, stylistically defined technique as content)

[35] Goals adapted from Field Sites I, II, and III taken from field sites' websites in 2012.
[36] Values as cited in Smith Autard, 2002 (p .27).
[37] Art of Dance Educational Model as cited in Smith Autard, 2002 (p. 27).

Table 8.1 continued
University Learning Environments and Corresponding Art of Dance Education Model

Field Site III	BFA: To create and perform dance within a collaborative, interdisciplinary department. To participate in: dance technique and composition, choreography, repertory and performance, and the history and aesthetics of dance improvisation, experiential anatomy and body conditioning, dance/movement analysis, and the Ghana Field School	Balanced process and product Feelings and skill Creativity, imagination, individuality and composition, appreciation of dances and performance leading to artistic, aesthetic and cultural education	Midway Model (dual focus on educational and professional) (emphasis on creativity, imagination, individuality and knowledge of theatre dance repertoire)

Conclusion

This chapter presented and discussed the findings related to students' current university learning environments during this eight-month collective case study. Field notes and other documents in the form of school newspapers, university and program websites, and university archival material provided contextual support to compose profiles of each university field site under investigation. Each field site's program offerings were analyzed in relation to Smith-Autard's (2002) art of dance education models. The field sites were each linked to a variation of the midway model.

The following Chapters 9 and 10 will present and discuss findings related to the current university experience.

CHAPTER 9: Current University Experience Findings: Stages of Transition

Findings related to the current university experience gathered during this eight-month collective case study are presented and analyzed over two chapters. This chapter presents the first set of findings related to students' university learning experience and temporally organizes them along Tinto's three-stage theory of student departure: separation, transition, and incorporation. This chapter seeks to answer my second central research question: How do dance majors describe and make meaning of their pre-university dance experience, and how do these findings relate to issues of transition? Data for this chapter were gathered from the second and third in-depth interviews on the current university experience, as well as the latter portion of the first in-depth interview that dealt with students' initial separation from their pre-university experience. Class observations together with the demographic data were triangulated with data mentioned above to ensure validity and reliability.

This chapter provides a foundation from which to examine the social, psychosocial, and cognitive dimensions of students' current university experience in Chapter 10. Chapter 11 follows with a final comparative analysis of the pre- and current university findings.

Summary of In-depth Interview Findings

Data gathered from the three in-depth interviews across all three field sites resulted in: approximately 25 to 30 pages of dialogue for each participant from each interview, three 20-page notebooks of class observations of students' first-year in-studio ballet technique classes in each field site, and three 20-page notebooks of field notes and reflective journaling. These are the same in-depth interviewees introduced in Chapter 4; however, the data presented here is on the current university experience. (See Appendix O.) While Chapters 6 and 7 covered 18 years of students' pre-university experience and was organized temporally along four major stages of schooling from their formative years to their high school years, this chapter only covers the first eight months of students' first-year university experience. Temporally organized along the three established stages of the transition experience (separation, transition, and incorporation), each stage roughly covers a four month period. The complexity and multidimensionality of the current experience means, however, the beginning of one stage and the

ending of another is not clearly defined, nor does this suggest that each stage takes four months to complete. In fact, the data revealed that each individual experienced stages of the transition process differently and at different times. Some students experienced extreme transition anxiety while others moved seamlessly through the transition process. It was also logistically impossible to interview each participant at the same time, which meant that I captured each participant at slightly different times within their transition process. That said, the first two stages of the transition process roughly covers students' experience between January and February of 2012, and the incorporation stage spans March to April of 2012. Since space limitations do not permit the inclusion of each individual's complete transition biography, I have carefully selected quotes that most poignantly represent each stage of the transition process. An analysis of the individual social, psychosocial, and cognitive dimensions of students' experiences follows.

Separation - The Pre-Liminal Phase

In this research, "separation" is defined as the time when students begin to disassociate from membership with past communities like their high school (Tinto, 1993). This stage is also a pre-liminal phase in which symbolic behaviour signifies "the detachment of the individual or group either from an earlier fixed point in the social structure from a set of cultural conditions (a 'state'), or from both" (Turner 1977, p. 94). This fixed point in an educational transition typically signifies students' high school, but for the dance major, in addition to transitioning from one's high school, the demographic data revealed multiple fixed dance points including the private dance studio, the performing arts high school, and the professional training conservatory or equivalent. Data findings presented in Chapter 6 showed that while dance majors did begin to disassociate themselves from their high school, where they gained the bulk of their academic preparation, they did not necessarily begin to disassociate themselves from their pre-university dance-learning context(s).

The data reveal that for the dance major, there are not one, but potentially <u>two</u> degrees of separation involved in this transition. The students' auditions for their current dance program represented the first degree of separation. When students began their current dance program represented the second

degree of separation.

First Degree of Separation – The University Audition

The first degree of separation was detected when students spoke of the audition process for their current university experience. During this time, usually in the Winter term of their final high school year, students auditioned for, on average, one to three PSE dance programs. Some opted to audition for the only program they were interested in, while others auditioned for a couple of different university and college programs offered across Canada. International students, as well as some out-of-province students, indicated they sent in an audition video of their dancing, but the vast majority of students attended the actual university dance audition. The data from in-depth interviews indicated that the audition was a pivotal period for dance students since it signified students' first exposure to their new prospective university learning environment. Students had the opportunity to visit their prospective dance program facility, tour the surrounding campus, and for students at Field Sites I and III, to witness internal dance department demonstrations from upper-level dance students. Field Site III had senior students present and dance the audition content for prospective students to follow, thereby suggesting the rapid memorization of dance material was not a prime concern for Field Site III. At Field Site I, prospective students had the opportunity to see dance performances by the dance program's pre-professional performance troupe. Departmental auditions involved dance technique classes containing each program's respective core curricular content, including ballet. This not only provided dance faculty the opportunity to view and assess prospective students' current levels of physical competency, but also gave students the opportunity to experience and embody their prospective dance program's goals and values through the delivery and content of the audition technique class. Students were asked to indicate whether it was the facility, the curricular content, or the teaching that ultimately helped them choose their current program. Emily from Field Site I said,

> I chose [the dance program] based on how I felt when I was inside of the school. If I felt pressured then this is what it would be like my whole 4 years. I don't want to feel like that. If I can't enjoy myself then there is no point in me doing it . So when I was at [Field Site I audition] I felt it was a good experience. I was actually having fun and learning at the same time. It was also the personality of the teachers. Even though [the audition

> teacher] was like, "This is what you have to do" and "This is what I am expecting of you," there was a strictness, but it wasn't stern. She wasn't angry and said, "This is your job, come do it, if not, it is your choice."

Rachel at Field Site II also indicated it was the way the audition class was conducted that ultimately helped her make her decision on where to attend:

> Probably the teachers. I also liked the content. The ballet was pretty similar to what I am used to but also really challenging. [The ballet audition teacher] was teaching the class which was great and she reminds me of a lot of my teacher at home. [The audition jazz teachers'] style is different. I really liked the way she teaches. She will not give out compliments or anything. As a dancer you are not perfect, so I shouldn't be getting compliments right now.

Rachel wanted more "strictness" from her teachers than Emily; however, the audition provided both prospective dance majors the opportunity to experience the content to be explored and how it would be taught. This was an integral part of the decision-making process for dance majors. Students seemed to want to know ahead of time how their prospective dance program would address the issue of competency, what level of urgency there would be, and how this would or would not allow them to achieve their future career aspirations, at least for those who were already considering their future vocation.

Second Degree of Separation - Gradations of Geographic Separation

The second degree of separation was detected as the time-frame when students were accepted into their current university dance program, followed by the geographic separation to the new university learning context. Not all participants, however, experienced a geographic separation from their familial home and city. Therefore, within this second degree of separation, the demographic data revealed four gradations of geographic separation related to students' distance from their pre-university familial home.

A zero gradation of geographic separation was coded for six participants who indicated that they still lived at home while attending their current university dance program. The first gradation of geographic separation was coded for seven participants who indicated that their familial home was in the same city as their current university dance program, but they opted to live on campus. The second gradation of geographic separation was coded for three participants who indicated they had left their home city to attend university and opted to either live on campus, or in a house within walking or driving

distance from their current university dance program. The third gradation of geographic separation was coded for seven students who left their home province, and lived either on campus, or within walking or driving distance from their dance program. Lastly, the fourth and final gradation of geographic separation was coded for four students, registered as international students and left their home country to attend their current dance program. These students all opted to live on campus. (See Appendix R for the gradations of separation represented in chart form.)

Scenarios of Separation from Pre-University Learning Environments.

One might assume that with the commencement of their current dance program, students would experience a natural separation from their pre-university dance-learning environments not unlike the natural separation from their high school academic learning environment. This was not the case. While students in this study did not report returning to the high school to continue academic work, many students *did* report returning to their pre-university dance learning environments for further dance training or to work as an assistant teacher. Therefore, just as there were varying gradations of geographic separation within the second degree of separation, there were also varying scenarios of separation from students' pre-university learning contexts once students commenced their university dance program.

Scenario 1 - No Separation from the Pre-University Environment

Four participants reported no separation from their private dance studios. These dance majors indicated they returned to their private dance studios on a weekly basis to continue taking dance classes, to continue working on their external dance exam preparation, and/or to teach or assistant-teach dance classes. All four of these participants also still lived at home. At the time of the first in-depth interview, all four participants also indicated that becoming a full-time teacher at their private dance studio was their current career aspiration. (See Appendix R for a full list of data results).

Scenario 2: Occasional Visits to the Pre-University Environment

Seven participants indicated they occasionally visit their primary pre-university learning environment on holidays or days off to re-connect with teachers and former younger classmates. When possible they took classes with their former private studio dance teachers. A desire to continue to

participate in dance exams, competitions, and recitals was often expressed within this scenario of separation; however, students indicated this was becoming increasingly difficult as the physical and academic demands of their current university learning contexts increased. Within this scenario, three of the seven students were living in residence, but their familial home and private studio were located within the same city as their current dance program; two of the three also expressed a desire to teach at their private dance studios after graduation. Two of the seven students were living in residence but their familial home and studio were in a neighbouring city and thus visits back were less regular. Surprisingly, a different two of the seven students operating within this gradation of separation had left their home province to attend university but were still making as many trips back to their home province as possible to take classes and to visit their home private studio. Both of these students indicated a desire to dance professionally and thus their return home was the result of professional dance connections they had made during their pre-university experience. (See Appendix R for a full list of data results).

Scenario 3: Maintains Contact with the Pre-University Environment

Eleven participants indicated they maintained regular or occasional long distance contact with their pre-university private dance studio and/or performing arts high school teachers, and in some cases with former classmates. Within this scenario, maintaining contact with their "former" dance studio did not include taking dance class, due to geographic distance, or simply because they felt they had no time to return home. Many of these students spoke of having become "good friends" with their former private studio dance teacher and thus the purpose of maintaining contact with their "former" studio (or in some cases high school dance teacher) was to "keep in touch" or "ask for advice." Some students reported socializing with their former dance teachers by going out for lunch, dinner, or a drink. Three of twelve students within this scenario had left their home country and thus contact with their former teachers was purely long distance. Five of the twelve students had left their home province, making this contact similarly long distance. Four of the twelve students maintained contact with their former performing arts high school teachers, and of these four, one had maintained contact with their private dance studio as well. Career aspirations for this group included the desire to dance professionally and/or teach dance in

the public school setting. Interestingly, more students in this category indicated a desire to dance professionally than those within the previous gradations of separation. Perhaps the willingness to move far from home is correlated to a greater drive to dance professionally (i.e. willing to make financial/social sacrifices for the dream)? (See Appendix R for a full list of data results).

Scenario 4: Full Separation from Pre-University Environment

Five participants indicated they had no contact with their "former" private dance studio. Four of these students indicated they had a less-than-positive experience in their previous dance studio. All of these students were living on campus. Three of the five participants in this scenario had unclear career aspirations. The remaining 2 indicated they wanted to dance professionally. (See Appendix R for a full list of data results).

Transition – The Liminal stage

"Transition" in this research is identified as the second stage of Tinto's (1993) theory of student departure, and defined as neither integrated, nor fully connected to their past pre-university learning context. Tinto identifies this "second stage passage" coming "during and after separation" (p. 97). He contends, "it is the period of passage between the old and the new, before the full adoption of new norms and patterns of behaviours and after the onset of separation from old ones " (p. 97). For Turner (1977) the transition stage is one of "liminality," a betwixt-and-between state whereby individuals can experience a period of great "invention, discovery, creativity and reflection" (p. 93). By synthesizing Tinto's and Turner's conceptions of this transition stage with the data, a loose pattern emerged in terms of how students seemed to experience transitional challenges: First, there was the emergence of a new social or academic challenge. This was followed by varying degrees of bewilderment, confusion, or sense of loss from past ways of thinking, working, or experiencing dance, academics, or social situations. Varying degrees of transition anxiety and/or isolation and/or social or academic paralysis then led to one of two possible outcomes. Students either: (a) developed such debilitating transition anxiety, sense of isolation, and academic paralysis that they began to contemplate school departure as delineated by Tinto (1993), or (b) insight and/or adaptive behaviour and growth led to a period of great invention, discovery, creativity,

and reflection as delineated by Turner (1977), fueling high levels of persistence, resilience, and internal motivation to continue.

The following in-depth interview findings reveal an array of transitional challenges including: the lack of separation from their private dance studio; struggling to adapt new dance and/or academic learning contexts; missing one's familial home and city; struggling to adapt to new pedagogical approaches; struggling to adapt socially; and struggling with injury. Similar scenarios of separation from students' pre-university learning contexts were grouped and then analyzed together to determine whether similar scenarios of separation resulted in similar transitional challenges, similar transitional challenge patterns, and/or similar responses to outcomes and responses to these challenges.

Within Scenario 1: No Separation from the Pre-University Learning Environment

Christine and Naomi, both of whom lived at home and indicated a zero gradation of geographic separation and no separation from their pre-university private studio, offered two different examples of transitional challenges they were working through at the time of their second in-depth interview. Christine lived at home, was driven to campus by her father each morning, and worked five days a week as a teaching assistant at her private dance studio. Although Christine felt her high school prepared her "quite well" for the academic demands of university, she found large lectures challenging. She explained,

> Definitely the lecture aspect. Going to lecture for the first time, I didn't realize how many people were in there and the fact that my professor doesn't know who I am. However, all the things that made me nervous coming into university I have adapted to. It didn't take that long and I think that is because like we have a great support system here. You can talk to your teachers if you need to. The TAs are there to help and email. I find email is a great way to communicate with your teachers and professors and even the support system of having your friends. And my family in particular. They have helped me.

Her narrative indicated she was adapting to this new format of learning. In relation to her dance courses, she noted modern and improvisation to be challenging experiences since these were not the focus of the private dance studio where she gained the bulk of her pre-university preparation. She noted, "I think my studio in particular, we are a very competition-based studio and I have a friend who came from a studio where they weren't so focussed on competition and they did a lot of modern. So I think it is the whole

competition aspect of it. They didn't focus on modern and I am not sure why." In relation to her experience with university ballet classes, she shared:

> There was an instance last semester where one of my teachers didn't see much potential in me, and didn't see how hard I was working at first. She made some comment and so shortly after I booked an interview with her. I found since then she has been very approachable and she realized how dedicated I was. Since then I found that emailing and booking interviews has helped me. I did that this semester [Winter term] as well. I booked an appointment with my ballet teacher. I may come across as very shy and not willing to work I guess, but if I persist and make sure I take the time for the teachers to notice me.

It is evident that Christine was searching for approval and validation for her perceived worth ethic and progress, something she mentioned in her first interview that she had received from her private studio on a regular basis. Overall, Christine was visibly learning to adapt to her new learning context, as demonstrated when she said,

> I used to believe that when the teachers gave me corrections it had to be very gentle and nurturing, like you had to tone it down but you don't really. In no way should you be mean to your students, but I am realizing now this teacher has their own way of giving their corrections and it works for me. I used to be the kind of person that didn't want to feel embarrassed because I felt like when the teacher gave me a specific correction all the attention was directed at me. That was the shy person I used to be, but now I realize I can handle different ways.

Although Christine experienced some bewilderment with the new demands of her current program, they were not long lasting. She clearly derived comfort and support from her family and dance studio. It is difficult to tell whether staying connected to her private dance studio, or her new role as an assistant teacher in her pre-university learning context, facilitated her ability to adapt. She was, however, able to shift her overall perception of the goal of her current dance program at Field Site I:

> When I came into this program I thought it was only about the embodied part of dancing. Now I realize it also has to do with the whole scholarship and standard of the university. It's all interconnected. Now I realize I have grown. I find that this whole university experience has not only helped me as a dancer technically, it has helped me grow as a person I guess. It sounds cheesy, but so true.

Christine's narrative demonstrates elements of resilience, internal motivation and high persistence.

Like Christine, Naomi indicated she had not separated from her pre-university private dance studio. Naomi also lived at home with her parents and commuted to campus on a daily basis. She

participated as an assistant teacher at her private dance studio while also trying to keep up with her pre-university RAD dance exams. At the time of Naomi's second in-depth interview she was recovering from the flu and was nursing a recent hip injury that required weekly physio treatments, organized and paid for through her family. The spark and energy I had detected in Naomi's first interview had dimmed as she repeatedly commented on how tired she had recently become. Naomi's transitional challenge presented quite differently from Christine's.

Naomi indicated having social challenges. When asked if she felt a sense of belonging in her new learning context she said, "I feel like my teachers do respect me, but sometimes I feel like some of the students might not. Ya, because sometimes I can be really quiet so…ya, I am kind of shy." When probed as to why she felt this way she explained:

> Well, here in my studio we have known each other forever and so probably we got really close to each other. Here [her current dance program], it is kinda hard because there are so many people and at my studio there wasn't a lot of people. It's difficult to be really good friends with people here because there are little cliques. Sometimes, I am kind of nervous going across the floor when people in the class are watching me. Everyone is being judged. I don't think it is in a bad way though.

Interestingly, Naomi used the present tense "*here*" to describe her private dance studio as though she was talking to me from her private studio. She also used "*here"* to describe her current university dance program as though she was inhabiting both learning contexts at the same time. This made it clear that she was still hanging onto her private studio experience and having trouble integrating into her new environment. When asked to describe why she thought her classmates were judging her she did not answer the question and instead commented on her private studio teachers:

> My studio teachers taught since I was really young. They were there for my competitions. I probably saw them more than I did my friends and my parents. I think you become more close to them. They are part of another family. But here the teachers are here to teach and you have to do the technique.

Again, when asked about her current experience, she referred back to her pre-university experience as a point of comparison. When specifically asked about her ballet technique class, Naomi surprisingly indicated she did not feel physically challenged in her new ballet class at the university. I gently probed further since the data gathered from class observation sessions of Naomi's ballet classes indicated she was

struggling. My observation notes stated: "Naomi seems to be finding technique class very challenging. She is having a hard time picking up dance sequences. She often stops dancing half way through an exercise, then retreats to the back to try again or in some cases skips the exercise entirely and watches or stretches at the side of the room while her classmates continue dancing" (Class Observation Notes, Session 1, September, 2011). When asked why she did not feel challenged in her current first-year ballet class she said,

> Probably the way they are arranged and the steps. We could be doing more, but there are some people that haven't got the training of ballet. I understand why it is that way. We probably learn more open work and it is fun to learn different things because at my studio we would just do repeatedly the exam work so we would do good in the exam.

When asked what she thought was the goal of the first-year university ballet class she answered again by providing a comparison between the goal of her pre-university private studio work and her new learning context.

> In exam work I can perfect it. But we only get a week to do the steps here. In my studio we did it every day. We would take a year for an exam. After a month you would know it and it would be easy to practice it and just do it over and over. Here it is hard to think of holding your stomach up and doing something with your arm.

Interestingly, Naomi's response involved a comparison between the two contradictory learning environments she was inhabiting at the same time. This, in combination with data gathered from the class observation session, made it clear that Naomi was struggling with her short term and long term memory of the new complex dance sequences given in her first-year ballet class. She no longer had a year to "perfect" the same sequences of steps. She was expected to learn and retain sequences in a couple of days. The sense of competence Naomi experienced by having a year to perfect something was difficult to replicate in this new environment. For Naomi, the sense of bewilderment she was experiencing in her ballet class was starting to evolve into a kind of social and academic paralysis. She was also showing signs of isolation by retreating both socially and from her own academic growth possibilities. She had not yet developed the metacognitive awareness of her own strengths and weaknesses as a dancer/learner and therefore had no strategy on how to help herself. As she became less and less engaged, potentially because the material was too difficult (rather than too easy as she stated), Naomi was beginning to

experience paralysis in her growth and development. Interestingly, in the first in-depth interview Naomi indicated it was her childhood dream to perform at Disney Land and to pursue teaching through her program's affiliated Teacher Training Program at a professional training conservatory. By the second interview she indicated she still wanted to dance at Disney Land but that the Teacher Training Program option was, "A bit too much." She went on to express how much she missed her best friend from her pre-university days and how they were both accepted into an early childhood education course that she would prefer to pursue. But then said,

> I don't know. I think I should stay here because my parents are putting lot of money into it but then at the same time, but I don't know if I really want to stay here for whole four years because there are other things that I could be doing and would like to do more than doing this. I actually talked to them about this. They want me to stay in school because they want me to get an education besides dance. You do get to do other courses like kinesiology, anything I want really, so if I don't do this, if I don't stay here they want me to at least go to college and do like, general studies I guess.

There is no question that Naomi was in a liminal state, showing signs of possible school departure. Even though Christine and Naomi both lived at home and had not separated from their private dance studios, this lack of separation had contradictory effects. It seemed to facilitate Christine's transitional challenges and developed insight, adaptive behaviour, and growth as delineated by Turner (1977), while it seemed to hinder Naomi's ability to cope with transitional challenges, resulting in debilitating transition anxiety, a sense of isolation and academic paralysis, and had even led her to contemplate early school departure, as delineated by Tinto (1993).

Within Scenario 2: Occasional Visits to the Pre-University Environment

Mason and Anton both visited their pre-university learning contexts during holidays and they both lived in residence at Field Site III. Mason lived within driving distance from his hometown while Anton's family lived in an entirely different province. Anton and Mason provided two examples of an in-studio transitional challenge resulting in two different approaches to adapting to their new university learning environment.

When I asked in the second in-depth interview how things were going for Mason, he responded, "I still feel like I am auditioning all the time which is nice." When asked why this was "nice" his

transitional challenged emerged. “Well, for me I am a competition dancer so I always try to do my best and try to perfect everything so to keep having something to go for is like I am auditioning for myself and trying to prove myself although I know that is not what they [the teachers]want.” Competition had become such an ingrained part of Mason’s identity, that he felt lost without it. He adapted to this loss by transferring the sense of external competition that excited him about dance to a sense of competition within himself. When I asked Mason if feeling as though he was auditioning all the time kept him motivated he responded,

> Yah, because I have lost all the competition stuff. It is really hard right now because back home is competition week and I really want to be there supporting my friends. I am trying to find a spot where I still can have that drive and energy that is good for me. Back at my studio competitions were just for fun. Now it is getting into the real dance world. I feel like it’s getting more professional competition so, I am working for myself now, and not performing for others. It is like competition within just me to see how far I can take my body.

When asked if this made things easier or harder for himself he said, “Both because I don’t have to perform for anybody so that takes a bit of strain off, but harder now because I am not just performing for people, I am doing it for myself and if I don’t get it for myself it’s upsetting, but it is something to keep working for…”. When asked what he felt was his greatest source of stress at the time he said,

> Definitely change because they don’t want me doing jazz or lyrical anymore. They want me to do modern now, which is really hard for me because I really like jazz. So that is in the back of my mind all the time. They want me to take a completely different approach to the basics. I had my midterm meeting with one of the teachers she said just strip it all away. She said, don’t lose it, but don’t bring it up in class. They can all tell I’m not the most modern dancer that they really want me to be, but I’m still grasping on all the technique I have done before so it is really hard to lose that.

When asked how long jazz had been a part of his life he said,

> It’s hard to give up all the stuff I have worked for over 11 years in one year! It did make me feel like I am losing it [jazz technique], but now I’m realizing I will never really lose it because I still go to dance places around here [Field Site III] to keep up that technique.

Since taking jazz class on a regular basis at his private dance was no longer an option due to the geographic distance, Mason had found another way to maintain his connection with the dance form he loved so much. Like Naomi, in addition to a sense of bewilderment he was experiencing with his current university ballet class, he was also experiencing a feeling of loss from the way things were done at his

private dance studio. The sense of competency he derived from his jazz classes no longer had any currency in his new ballet class, and in fact he was being asked to move differently. As a result he began to question, "Do I really want to do this? Is this my path and stuff?" When I asked him how he was getting through this challenging time he said,

> I talk to other people and that helps sometimes. I'll talk to my parents but they say, "Do what you want to do," and that is not really helpful. So I went to coffee with one of my old dance teachers that taught me for years and she gave me a lot of insight. She brought everything into focus for me and explained why I shouldn't rebel, and why I should stay here. It was really nice. I am here to learn and get better.

It was almost as though his private studio teacher had released him, which resulted in a major shift in Mason's perspective:

> So I feel that rebelling against them[his current university teachers] isn't the best way for me to go. That is what I found so far. I am going to have to adapt to what they want me to be rather than force myself to be just completely different because they want us to have our personalities unique. They also want us to be able to be well rounded and carry on the history of what they are teaching us. So I found myself being a little bit rebellious because I just want to move freely and turn a lot just go where I want to go! But they really want us to draw back so. I found I can do the risks once in a while. It's good to listen to them though because I will be here for quite a few years. You don't want to be on the bad side of a teacher.

While Mason's narrative indicated his pre-university experience had not entirely prepared him for the aesthetic requirements of his current university experience, his teacher, whom he viewed as a mentor, guided him toward incorporation.

Anton's pre-university experience had not fully prepared him for the technical demands of his new environment. Anton received the bulk of his pre-university learning experience as a professional Ukrainian dancer and arrived a week late for his first-year classes due to being on tour in China. Anton is still connected to the dance company and indicated there were upcoming competitions that he would be participating in over the Christmas holiday. Notes taken on Anton in the class observation session in the Fall term offered the following interpretation of how he was adapting to the demands of this new dance form:

> It is evident that Anton has had very little ballet training. He does not seem to struggle with sequencing but rather with alignment and the proper execution of the codified ballet steps. Ballet movement is clearly a new way of moving for him but his attention and

> focus is remarkable. She has offered a few corrections regarding his alignment. The teacher seems to be giving him some space to figure things out. Anton does not seem stressed or overwhelmed, but rather trying to absorb as much as he can. His body language is open and he never stops moving and practicing at the side of the room. When it is his turn to try an exercise he never gives up. Although the steps aren't fully executed, he makes every attempt to dance right to the end of the exercises. (Class Observation Notes, Field Site III, September 25, 2011).

At 22, Anton was the oldest first-year dance major among his 17 classmates at Field Site III. Although it was clear that Anton's struggle was with a lack of pre-university ballet training, this concern did not come across as an overwhelming hurdle for him. In fact, Anton seemed to have developed a keen awareness of his own learning strengths and weaknesses, which was not nearly as developed in Mason and almost entirely absent in Naomi. "When I am in the studio my work ethic is massive. I will stay late for an hour and stretch and will even come early to do stuff to prep my body. I've been told that I am good at remembering stuff, like [the ballet teacher] will say that I don't have the best technique but I do get the exercise. I know what I am supposed to be doing, it is just whether I am doing it right or wrong." When asked how he gets through this, he said,

> I feel how the movement should go instead of thinking about it too much. I try to mark it first. What will happen to me a lot, especially in ballet, is I will be in the back because everyone has more ballet training then me. Then if I am concentrating I will look down, which is a bad habit, but I see their feet and then if they're not doing what I'm doing then all of a sudden then I start thinking, "Oh I am doing it wrong," and then it's game over because I am thinking too much. A couple of weeks ago I decided to go to the front of the class because I don't want that distraction and I got it! Apparently people were even following me….[we both giggle at the irony and joy of this realization].

Anton's narrative was filled with examples of the "reflection, discovery, and great invention" that Turner (1979) suggests is possible within this liminal phase. By reflecting on his own learning process, not the product of his technique, Anton was able to devise new learning strategies. His passion, enthusiasm and motivation to learn was palpable. His persistence was fueled by indications of improvement:

> I am not as good technically right now. You know you see yourself every day or whatever, and I know I am improving a lot, but I'm freaking out already. People are like 'calm down, you've already improved so much!'

When I asked Anton how he stays motivated he said,

> I think most of my motivation comes from that I just want to get better. I stick with it and I know it will happen. There is this guy, Michael in fourth year. He came in as a hip hop

> dancer with little to no formal training like me. I think he is amazing! It is just like, I *can* do it! There are people to aspire to.

It was clear that Anton was adapting. He was finding models to emulate including sources of inspiration. His narrative offers an example of the power of persistence, internal motivation, as well as a metacognitive awareness of his strengths and weaknesses.

Within these two scenarios of separation (occasional visits to the private dance studio), Mason and Anton both seemed to overcome their transitional challenges. Although Mason initially showed some signs of transition anxiety and academic paralysis in his dance classes, and even contemplated early school departure, it was his former private studio dance teacher that helped him let go of his attachment to that prior dance learning environment and embrace his new learning context. Anton, who was four years older than Mason, had already developed effective metacognitive dance skills that facilitated great insight, adaptive behaviour, and growth.

Within Scenario 3: Maintains Contact with the Pre-University Environment

Unlike Naomi and Christine who returned to their private studio on a weekly basis, and Mason and Anton who returned to their private dance studio on holidays to take class, Amelia and Anna indicated they did not return to their private dance studios, but rather only maintained contact. This may be in part because Amelia and Anna fall under the fourth gradation of geographic separation (left their home province to attend their current dance program). Amelia was living off-campus, boarding with a family acquaintance. Anna was living in residence. Each presented a different transitional challenge and different types of responses to these challenges.

The primary source of Amelia's transitional challenge was homesickness. In order to attend university she left her home province and the private dance studio environment that had provided her a safe oasis from the bullying she sustained throughout her academic schooling. Unfortunately, when Amelia first arrived to Field Site III, she sustained a hair-line fracture to her knee while commuting to campus in the first week of school. Since this is a debilitating injury for a dancer she was forced to return home for a week to see her family doctor. While her new classmates were settling into university life,

Amelia was back at home contemplating whether or not she should return. The financial strain that the cost of Amelia's degree placed on her family required her to get a part-time job and this too resulted in complications. She explained,

> Ya, so I was just having the worst of luck. So I had to quit my job and then hurt my knee and my Mom goes, "What do you want to do, do you want to quit?" I said, "I can't quit, but what am I going to do?" She goes, "You could go into Psychology or English like you planned to do" I said, "No – I can't!" It's so weird to me that I could do so many other things, but I can't even fathom the idea of quitting.

At first she attributed the rough time she experienced in the weeks that followed to her perception of being the youngest in the class. She was 18 at the time of the interview, and recalled:

> I was having a hard time because I am so young. I am a year younger than everyone else. There're girls in there who are 24 or 30, and I haven't experienced the things that they have. Sometimes I think it would be so much easier if I could have just gone to the university at home. I wish that they had a dance program at home. My mom was like, "I don't want you to ruin your dream because you are going to be uncomfortable for a while." She said, "If you want to give it up that's your choice because that is a big choice—a big life decision;" and I said "I am not ready for the big life decision!" But what am I supposed to do? I still find myself not knowing what I am supposed to do?…My knee's swollen up to my head and I'm like calling my Mom, "Do I ice it? No…? DA! Ya ice it!" I still need my Mom for everything. I like call her every single night!

Interestingly, Amelia assumed most of her classmates were mature students and yet everyone in the class at Field Site III was 18 or 19 years of age with the only exception being Anton who was 22. She went on to say that she found her new university town "hard hitting." She explained,

> I am very sincere on where I am from and I never used to be like this when I was younger. I was like get me out of here, I want to go to LA! I even wanted to be here [Field Site III's city] but I don't feel at home yet. I feel like I'm waiting for that point to kick in.

To make things even more challenging she was living with a retired couple some distance from the university that her family did not know well. Amelia felt the couple did not make her feel welcome in their home and suspected they only agreed to have her live there to collect room and board fees. She explained her situation as follows:

> It is so weird to be by myself. Thank-God the teachers here are so good. But the teachers I had at home were mother figures, right? The dancers around me were very, very close to me, especially because I went to school with some of them. It was so weird that university didn't hit me until it hit me. I came here alone, leaving my family. This isn't

> high school anymore. It is totally different and like it was kind of like aftershock. It's like my head waited to the last possible moment to register. I am not a little kid anymore. I am starting to like the city and getting used to it and starting to feel more comfortable in my new environment.

Amelia's narrative showed evidence of being unprepared for living away from home, her pre-university learning environment, and her family, however, she also demonstrated traces of adaptation, insight, resilience, and internal motivation to continue.

Unlike Amelia, Anna was exposed to a number of dance-learning environments throughout her pre-university experience including a professional training conservatory. Her training, as described in Chapter 6, was "very strict." Interestingly, Anna's transitional challenge emerged from the absence of this strictness in her new university dance experience. When she was asked how university dance was different from her previous experience she said,

> There is more freedom to explore. They [university dance teachers] have different ways of teaching you too. I haven't really thought about that too much but it's different it is definitely different. 'Cause it is not babying, some class I would say are babying.

When asked in which class she felt she was being babied she said,

> My ballet class. Yes the challenge is there, but it is not implied that we're capable of being adults and all coming at it from an adult aspect like work hard, it's more like, coming at it from a different way, kind of babying. I feel babied in that class. Modern technique is giving you an adult way of going about it.

I was surprised by Anne's interpretation of her ballet technique teacher's pedagogy as babying. My class observations indicated the opposite:

> The ballet classes at [Field Site III] are both technically and physically challenging. The class pace is moderate enough that even those who have clearly had a lot of previous training seem challenged while those with little ballet training can keep up. The teacher is friendly, and is working hard to keep the atmosphere light providing light self-deprecating humour about herself. The students however seem quite serious but still engaged.

I wondered if there was more to it. When I asked what from her previous experience she thought she was having a hard time letting go of, she answered:

> Oh, the strictness- I miss that so much. It's so weird! And structure. I miss the structure of class and you go in and you warm up you are at the barre and you are ready to go. There is no talking [from the teacher]. You get through barre you go through centre and then you are in your next class. I am going to sound like a control freak but it's like

> everyone here [university ballet class] just does their own thing. Here nobody warms up! I guess they [her classmates] can do what they want. I am just used to everyone being on the same page and having the same goals. The whole group isn't progressing. Ya, I feel from some teachers too, they're not motivating the group, and not motivating individuals specifically.

I asked where she thought the motivation to progress comes from. She responded:

> Well…[long pause] Oh! That makes sense. If you don't motivate the group, then the people who are self- motivated will get to the top, and those are the people who end up making it. Yup…interesting. Yes!! I guess they aren't babying us. That makes so much sense now!! That used to frustrate me so much, but if you are pushing yourself to get yourself to the top, that will help you in the dance world because nobody is going to be there to push you. You have to find it within yourself to do it. Do it and you survive. Ya! What a revelation! Wow!!

Anna offers a clear example of how the act of participating in the interview may have sparked insight into her current transitional challenge. The next day, I noted in my class observation notes "There is a stark difference in Anna's body language and general demeanour today. She is more focussed and seems to be taking in every moment. Yesterday she seemed disengaged, but today, she seems quite happy and physically motivated" (Class Observation Notes, Field Site III, September 25, 2011).

Although Anna and Amelia only maintained contact with their private dance studio, primarily due to attending a dance program outside their home province, both women showed homesickness for their former dance learning environments. Amelia's homesickness was entangled with not only her former dance studio, but all the love and belonging she felt from her parents and her former dance teachers. On her part, Anna missed the structure and external motivation that her previous autocratic pre-university dance experience had offered. She was initially lost without this, and interpreted her new learning context as "babying students." Both women demonstrated great insight, adaptive growth, and discovery, resulting in high levels of persistence, resilience and internal motivation.

Within Scenario 4: Full Separation from the Pre-University Learning Environment

Georgia and Wendy no longer had any contact with their pre-university private studio. Both students indicated they had less-than-positive experiences growing up at the same dance studio for their entire pre-university experience. Both were living in residence at Field Site I. Georgia and Wendy provide

two examples of a transitional challenge that caused high levels of transition anxiety, which in turn made both of them contemplate early departure from their current program.

Georgia left her home town to attend the Hons. BA program at Field Site I. Unlike the BFA program, which offers daily dance technique classes in ballet and modern, the Hons. BA program requires only one studio course in ballet technique so as to place an even greater emphasis on the educational dimension of this midway model. In the first interview, Georgia was keen to study dance in this way, but by second term had begun to regret her choice now that she no longer had access to any more university ballet classes. She said,

> I am really missing it and I really feel like it [dance technique] is just all draining out of my body and I want to stop it from doing that, but I don't feel I really have time or the budget to go outside and take [dance] classes. So that is why I am thinking about transferring to the BFA because I really want to dance more and not let it all, you know, drain out of me. If I could do that in school, where I am already paying tuition, that would be the ideal situation.

The general sense of urgency to gain technical competency so prominent in the pre-university learning experience, had, for Georgia, evolved into high levels of transitional anxiety now that she could not practice the one thing that she thought she was attending university to do – dance. She explained,

> The dance studies course was not what I expected. Overall the course descriptions aren't really helpful. You don't really know what a course is going to be until you get there which is unfortunate. Dance studies is all about how people study dance, so dance anthropology and ethnography. It is not the study of dancing. It is in the name, but how would you interpret the words dance studies? I thought it was going to be about the various careers like as a performer, choreographer, dance historian and involving other careers. Who studies dance and what do they do? I don't know.

Georgia was not clear on the purpose of the Hons. BA program and had entered the program with a different set of expectations. She said she didn't know if "we are dance ethnographers so that is why we are learning about other dance ethnographers?" She went on to say, "This program didn't really help me in the way I was expecting, so I am booking an audition because there is really no point in not auditioning."

Georgia's narrative clearly indicated a sense of loss and bewilderment. However, rather than retreat from the university experience entirely, she had identified the BFA audition as the means to re-

gain access to the dance form she loved and had expected she would be able to participate in for the duration of her dance degree. Therefore she did not contemplate full departure from the university, but rather considered transferring to another dance degree option. That said, Georgia's transition anxiety was most evident in her concern over how to prepare for the audition. Ironically she no longer had access to dance classes at the university that she felt would adequately prepare her for the BFA program. She explained,

> That is what I am worried about right now. I want to prepare for it [the audition] really well because I don't want to not get in on the account that I don't have ballet class this semester, but I don't know where to take a class! I was looking into classes on campus but they are taught by the BFA students. They are people that I know, and my own age, so that is not really what I am looking for. I just want to go back to my studio, but the commuting can be really expensive and I don't know I have time to do that, but at the same time it might be worth it if it meant getting into the BFA here. I am not really sure but if I should start doing a barre every day in my room, but there is not a lot of space…

It was evident that Georgia was in a heightened state of liminality. She was clearly trying to find a way out of her predicament, but her stress was clearly mounting as a result of financial and logistical variables. When she was asked about her career aspirations she said,

> In the BFA, when I've asked people what do you want to do or what do you want to be, they all had an answer. But in the BA, you ask people and they are like, "I don't know." I don't think I could be a dancer, but dance it is what I want to do for the next four years or three years depending. I just want to study it for a while. I don't…know…., I mean I really like university, the way you think and the courses and lectures, and I like the way that you are taught. That really appeals to me, but I want to be realistic so I don't think I would have a career in dance. I don't think that is really it, but it is what I want to study though. I think you *can* just study something.

Unlike many of the in-depth interview participants, Georgia did not see her degree as a conduit through which to form a career in dance, which seemed to further exacerbate her anxiety. She simply wanted to do what she loved while obtaining a university degree. Georgia expressed frustration that her current dance program assumed someone who wanted to study dance would not need or wish to participate in dancing. This was the big disconnect between her pre-university experience and her current reality. For Georgia, dance was the body, and without access to the core curricular focus of the BFA program going on around her, she felt as though she was losing her ability to dance. The Hons. BA program denied her the very

essence of what drew her into university-level dance in the first place. Her fear of "it all draining away" was very real to her and left her feeling lost and alone.

Wendy, also attending Field Site I, echoed Georgia's challenge with the BA program. She too had started in the BA program, but she transferred out for the same reasons that made Georgia want to transfer into the BFA program. Wendy explained:

> While I was in the BA program I found there was a lot of hostility coming from the BFA students toward the BA students which I didn't understand. Last year I was in a course, that had mostly BFAs. People would ask, "Oh, what year are you in?"
>
> I'm like, "I'm in second year."
>
> "Oh you are in the BFA?"
>
> "No I'm in BA."
>
> And they are like "OHH" [said slowly and with disgust].
>
> Just the way they said it I was like okay, so is that supposed to be a negative connotation kind of thing? I always thought that maybe the BFAs had an attitude, but now that I'm in the BFA and we're all really close. It is not that way at all, but I don't understand how there is such a difference between the BA and the BFA because everyone is in their program for a different reason. Some people are in the BA because they don't want to be performers. Maybe they want to be in BA because they are more focussed on writing and they are really interested in that aspect for they don't have a lot of dance experience but they are really experienced in hip hop so, maybe they can't get into BFA because their, their focus is on something else. So…I never understood the reason for…you know the kind of judgemental view of BA, and it made me feel bad about myself because when I was in there. I knew that I was a good dancer but then I think the reason I didn't audition after my first-year was because I didn't feel like good enough to be able to compete with the BFA students.

Although Wendy had successfully transferred into the first-year BFA dance program, her current transitional challenge was an injury. Wendy had started dancing at the age of 16, which was very late compared to her classmates. Living in a small rural town, she had few options of where to train in dance, but did find a local private dance studio which offered RAD dance exams. She accelerated through a number of dance exams at such an alarming rate that she eventually sustained a stress fracture in her back which never healed properly. As a result of the physical demands of the BFA program, she sustained irreparable damage to her spine. This required her to drop out of all her technique classes and potentially drop out of the BFA program. When asked how she was coping she said,

> Right now everything seems up in the air, and I don't have any direction of what is going to happen because I had to drop out of my dance classes. I'm not sure if I will be able to continue with the program. They [doctors] are trying to get me to go through all these tests to find a diagnosis so I can get a prognosis and that has been proving to be very

> difficult because it has been taking months to go through the tests and then getting them back. They are inconclusive and they [doctors] are not really finding anything. That causes a lot of mental and physical stress I guess. I need to know what my future is. I can't plan and it makes things really difficult and having the stress of school work on top of this makes it a lot harder.

Wendy further described how the time required to tend to her injury resulted in her falling further and further behind in her academic studies. She also spoke of the financial strain this was causing since the kind of physiotherapy she was receiving was not covered under the provincial health plan. Wendy suggested:

> I feel like in terms of injury care, the department should have their own funds that they possibly include in tuition costs at the beginning for dancers specifically. Right now dancers are either be under their parents' health coverage or they don't have coverage so they have to pay full price for physiotherapy. This way it could be equal access for everybody even if it was a little bit from each student. You could put it in as part of the dance tuition cost. There are some students who may experience a short term injury and then they can go and get it if necessary. But there are people like me that have chronic injury. Extra physio funds would provide you with money available for treatment, instead of having to drop out.

Wendy shared that the physiotherapist told her that the medical care needed for her back injury "only addresses one part of you, but it is important to take care of your whole being because it affects your whole person." She spoke to the challenges she faced in trying to access counselling support in light of her injury:

> I am actually trying to receive counselling while I am here [Field Site I] which is free, but it has been really horrible, because it takes forever to get in. There are some really long wait times and it feels like I am going through the hardest times alone, because I can't get the help when I need it. I went there for a crisis counselling appointment because I was really depressed and I was doing so poorly. I wasn't taking care of myself. Well, they talked about what I could do in the moment, it wasn't actual counseling. Then I went to an intake appointment which was two weeks later, so I went for that, and they said I was on a waiting list for a personal counsellor and said they would contact me when someone becomes available and that will take two to three weeks! School is going to be over soon, I am going through all the issues now! Now is when I have to deal with all this stress…school and the injury and all this stuff! I am not getting the help I need. So that actually could be another thing to add to the wellness package.

The desperation in Wendy's narrative was palpable. She had finally accessed the BFA program that required full use of her body, but now not only did she not have access to dance because of her injury, she was also having trouble gaining access to the physical and mental health care she needed immediately. By

reading week, Wendy had started to develop debilitating anxiety. She said, "I physically couldn't bring myself to do the work, I had to do." Wendy was surprisingly aware of what was happening to her. She explained she knew she was losing the steady dose of endorphins she would typically receive on a daily basis with dancing, but knowing this did not take away the sense of loss she felt. She considered other options:

> Dance studies, okay, but that is not what I am most interested in. I left that program. Now I have nothing, I just feel so completely depleted. I tried going to my technique classes to watch for first day or whatever, but I kept thinking I want to be in that class dancing. I would go to the conditioning room and I kept looking at the clock and saying oh, they are doing this right now. I could hear them jumping upstairs. I can't do that…feeling really negative and thinking really negatively which is not helping anything.

She was encouraged by the dance program administration to audit a dance conditioning course. Her response was:

> The conditioning at first seemed like a slap in the face because oh, I am doing this now because I can't do dance. It made me feel sad because I wasn't part of the class. I was doing it during class time so it re-solidified that I am not part of this anymore, but now I see it that this is helping me to keep going. I can set goals for myself. And it gives me something to do with my time. It gives me something dance related, like helping myself and my rehabilitation to get better.

Wendy showed great resilience and persistence even amidst her desperation. She was, however, in danger of needing to leave the program due to her injury, despite her efforts to stay. Wendy believed, "I fell through the cracks," in terms of the lack of support she felt she got from the university. Wendy concluded the second in-depth interview with this statement:

> There is something my physio therapist said that really helped me before when I got really upset and I was sad. I was telling her, maybe this program is too difficult for me because of the back injury. Maybe I was kidding myself from the start. I was just kind of hoping my story would be one of these inspirational stories, where you hear about people overcoming their challenges, they go on to great success." And she said, "Maybe this is your success story! Maybe your story just hasn't finished yet."

There is much to learn from Wendy's story. Students in crisis like Wendy are in a precarious physical and psychological state, but her narrative made it clear that even the smallest show of support and compassion could ignite the persistence and internal motivation to continue. Conversely, a lack of compassion and ignorance can place a student in crisis in peril. Wendy indicated that by the Winter term she had begun to

experience suicidal thoughts. She expressed that if it had not been for a few people who showed her compassion, she felt she would not be there. She also indicated that the opportunity to share her story in this study made her feel as though she would prevent others from experiencing what she experienced. She wanted teachers, administrators, and students to consider how important it is to take a student in crisis seriously and to not ignore their pleas for support.

Georgia and Wendy had both fully separated from their pre-university learning context, both had negative pre-university learning experiences, both struggled with a sense of belonging in their new learning context, and both contemplated early school departure. Both women experienced debilitating transition anxiety, a sense of isolation, and academic paralysis as a result of their transitional challenges. They offer a stark reminder to faculty, staff, and administrators about how important a sense of belonging is to the first-year dance major in transition, not to mention how crucial it is to spot extreme cases of transition anxiety in order to prevent possible suicides.

Within the transition-liminal stage of the three-stage process of transition, students who had similar scenarios of separation from their pre-university learning context were grouped together to determine whether similar scenarios of separation resulted in similar transitional challenges, similar transitional challenge patterns, and/or similar responses to outcomes and responses to these challenges. The results of this analysis are inconclusive and require further research. For example, within scenario 1 (no separation from pre-university learning environment) co-inhabiting the pre-and current learning context and living at home seemed to facilitate adaptation to transitional challenges for one student, while for another it exacerbated the transition challenge to the extent that the student began to consider early departure. Within scenario 2 (occasional visits to the pre-university environments) both men struggled to adapt to the demands of their new dance learning context and both men managed to adapt to these new demands; however it is difficult to discern based on the data presented here whether adaptation occurred specifically as a result of only having occasional visits back to their pre-university learning contexts. What these two narratives do convey is that the encouragement of a former private studio teacher to embrace the new university dance leaning context had a far reaching impact on one student, while the

other student's exceptional metacognitive awareness of how he learned facilitated his adaptation to the demands of his new learning context. Within scenario 3 (maintains contact with the pre-university environment), both students longed for the comfort these pre-university learning contexts provided. One student missed the autocratic nature of her pre-university learning context, while the other missed a nurturing home life and private studio. Again, it is inconclusive whether this scenario of separation had a direct impact on the nature of the transitional challenge and the students' responses to it, but both women demonstrated a high degree of insight, discovery, and growth through this stage of their transition. Lastly, within scenario 4 (full separation from the pre-university environment), both students experienced challenges that stemmed from the lack of a sense of belonging. It is inconclusive as to whether their full separation from their pre-university learning environments exacerbated their transitional challenges and whether connection with their former dance studios may have helped. Since both women indicated negative experiences with their former private studios, not fully separating may not have made things easier. However, these two students clearly display the precariously thin line that exists for some students between adapting and slipping into crisis. Furthermore, injury to the dance major has a far-reaching impact on students' sense of belonging in their new university learning environment. When the body, the primary mode of knowledge production, breaks down, students lose the ability to engage and be part of the group. The impact of injury to the dancer will be explored further, later in the dissertation.

Students' Meaning-Making of Transition

To conclude the in-depth interview findings pertaining to the transition-liminal stage, students were asked to define what transition meant to them. Responses included key words like "change," and "from one state to another. " Maryann simply said, "basically change from one thing to another." Many students' definition of transition included clues regarding their current state. For example, Wendy said transition for her meant, "kind of like an in-between state," which clearly reflected her situation. Juliet, who claimed she experienced a relatively seamless transition, said it meant "the end of something and the beginning of something new."

Christine felt transition was "going from one way of living, that I was used to, to another way." Emma's meaning-making of transition also included the notion of "moving into a new environment" but she added, "Starting something new, and it is kind of scary." Emma also specified that those who might not transition well, "might be struggling because they are not willing to open up to a new way of learning in a new environment and not necessarily because of where they are." She felt it might be because "they are not allowing themselves that freedom to become someone new." Emily identified transition as "more of a process of moving from a state of mind to the next." Sarah's meaning of transition was "A phase or point of time during which aspects of your life are changing, and the transition is you learning to adjust to those changes," using the key word "adjustment" that appears in the HE transition research. Georgia's definition included adaptation, but she also said "independence is a big factor."

Stevie struggled in her interview to find her definition of transition. She said, "I hope I have gotten better obviously. I also think that I have become more independent. I've gained wisdom learning from my mistakes. I feel like from high school to now, I've taken the mistakes from high school and not going to do them again. Some [of the mistakes] are technical and some are academic based. Some are just planning a day, you know, plan it right." Stevie's definition included important key phrases such as, "gained wisdom," "learning from mistakes" and "planning."

International student Elyse said transition meant "retraining in every possible way, lifestyle, because I am international, lifestyle, food, routine." Lucia, also an international student, but from the culturally-similar US, said "transition means a time of change, but one where you are going from something old and comfortable to something new and exciting. It think it requires a decent amount of attention to the fact that there is a transition." There was no sense of bewilderment in Lucia's definition. Natalia, who transitioned from the Philippines, revealed the transient nature of her transition experience. She explained,

> Oh gosh, I feel like I always go through transitions. I don't know, like every five days or something. It is like I get used to something and then something will change and then you get used to that again and then something will change. To me, ya that is what transition is. It is kinda when I get used to something new and I guess, um when a transition is over, then when I've kind of grown a bit.

Incorporation - The Post-Liminal Phase

Incorporation has been identified as the third stage of the transition process. Tinto (1997) defines incorporation as the time-period in which students "incorporate" into their new university setting and program. Since this study is limited to the first-year experience, data findings in relation to this stage are limited to students' early evidence of incorporation. These data provide some indication of students' possible retention and completion, but in no way should be considered a prediction of incorporation, retention, and successful completion. Much can happen between a student's first and fourth years that may result in school departure. As Tinto (1997) reminds us, "Though the person has passed the first hurdle, persistence is still not insured. Incorporation into the life of the college must follow" (p. 98). Data related to incorporation came primarily from the final in-depth interview and the second series of class observations conducted in students' final term of their first year. Conversations and observations included noting with whom they socialized, and whether they became involved in extra-curricular activities outside their current dance program. Tinto (1997) places emphasis on the importance of students' involvement in social and extra-curricular opportunities on campus as a means to support early integration which then increases the possibility of incorporation, persistence, retention and completion. Across all three university field sites, the data revealed that the intensity of students' daily studio classes, academic courses, and homework for these courses left them little time for extra-curricular activities. Rather, the in-studio dance technique classes became the primary site where students did or did not incorporate.

All 27 participants indicated a desire to be more involved in extra-curricular activities offered by the university but indicated "there was not enough time." Of the 27, only three indicated they were involved in on-campus extra-curricular clubs, two of which were connected to on-campus charitable work. (See Appendix Q for a full list of data findings related to Incorporation). Nineteen participants indicated they socialized with dancers in their current program. Based on class observations, the time just prior to the start of a dance technique class when students are in the studio, change rooms, and hallways, either warming-up or practicing steps, is a vital period in which new relationships and social connections

are made or reinforced. Unlike the general university population that may meet for a course once or twice a week, these students hone their craft all day, every day, in the same studio space. Teachers and administrators or those outside of the dance culture, are not always privy to these pre- and post-class social moments, but the bonding that these brief but daily social interactions nurture produce the kind of incorporation that Tinto (1997) refers to in his research. My field notes, from my first visit to Field Site III on September 27, 2011 offer insight into this precious pre-dance class social interaction:

> It is 8:45 a.m. and dancers slowly start to trickle in. They remove layers of outerwear to reveal their dance attire beneath. The space does not seem designed for a comfortable pre-class loiter. The concrete floors look uncomfortable but the dancers seem oblivious to its hardness. Some start to stretch next to precariously placed water bottles, coffee cups and morning munchies, while others chat intently about yesterday's class or whether or not they are going to the party this weekend. As more students begin to trickle in, new small groups form in haphazard circles along the hallway. What started off like a communal intent to warm-up slowly gives way to more and more talking. Dancers try to combine stretching with chatting, but the chatting takes over. They compare injuries and locations of soreness and complain about the incessant rain outside. No one seems curious about my presence. I note this new feeling of anonymity.

Social connection clearly emerges from this description as an important part of the daily ritual. Students have learned how to stretch out this precious time with their classmates without their dance teacher present:

> The ballet pianist walks through the corridor and punches what must be the security code into the studio door. The door opens and ceremoniously slams causing a ripple effect along the hallway causing groups to break-up and speed through their final pre-class preparations. Hair pins are shoved into place, and ballet shoes are quickly slipped on. An older woman in ballet attire walks down the hall smiling at the students as she passes and offers a peppy, "Good morning". Someone rushes up to her to explain a recent injury and why she needs to take it easy today. She must be the ballet teacher. She tries to listen intently to the student while she punches in the security code for the studio door. The last two remaining stragglers in the hallway quickly follow in behind her just in time before the door slams shut. It's exactly 9:30 a.m. Ballet class has begun. (Field Notes, Field Site III, Sept., 2011).

The studio was clearly a primary social site for these dance majors. These pre-class observations reveal how, in intermittent moments between exercises, dancers socialize and connect. They may be fleeting moments, but combined with the daily ritual of moving and learning together they create connection and, for some, disconnection. Students' silent body language revealed copious amounts of information about how they were feeling at any given moment. Non-verbal cues throughout the observed ballet classes

communicated a vast array of emotions, from sadness, frustration, vulnerability, fear, pain, fatigue, anger, regret, discomfort, and confusion, to exuberance, euphoria, understanding, and joy. Momentary interactions between teacher and student, student and student, pianist and teacher, pianist and student, revealed a complex non-verbal dialogue that formed this small community of dancers. For these first-year dance majors, the studio was the primary location where students either incorporated or did not incorporate.

Examples of students who did not incorporate included Roxy and (as discussed earlier) Wendy. In Roxy's case, her involvement in Field Site I's University Dance Team pulled her away from her new university dance community. Her acrobatic aspirations, noted in Chapter 6, led her to this activity which she admitted in the first interview "now took a lot of my time." She said she tended to socialize more with members of this group than with dance majors. The severe concussions she sustained from her activities with this extra-curricular dance team also compromised her health and forced her to drop out of her daily dance classes, which prevented her from fully incorporating into the dance program. Like Wendy, she had extreme difficulty finding on-campus support for her injury and was further isolated from her dance community.

Conclusion

This chapter presented and discussed findings related to the current university experience temporally, along Tinto's three-stage theory of student departure: separation, transition, and incorporation. Data gathered from the three in-depth interviews of 27 participants across all three field sites yielded a number of important discoveries including two degrees of separation: the audition, and students' geographic re-location to their new dance program. Within the second degree of separation, five gradations of geographic separation and five scenarios of separation from their pre-university dance learning environments were noted. Findings related to the transition stage were grouped together by similar gradations of geographic separation from students' familial home. Similar scenarios of separation from students' pre-university learning environments were also grouped to determine whether these demarcations of separation had any impact on the kind of transition challenge experienced by students or

on the outcome of the transitional challenge. Although the direct impact of gradations of geographic separation and scenarios of separation from the pre-university experience were inconclusive, this liminal stage resulted in two possible outcomes. Some students experienced high levels of desperation resulting in the consideration of school departure as delineated by Tinto (1993), while other students developed new insight/adaptive behaviour and new skills that led to a period of great invention, discovery, creativity, and reflection as delineated by Turner (1977). More research would need to be conducted to determine the role these gradations and scenarios of separation play in transitional challenge outcomes. In relation to the transition stage, students' meaning-making of transition seemed to reflect their current state. If a student was in the midst of experiencing a transitional challenge, their definition of transition often included such words as "betwixt" and "between" or "adjustment." Those who had overcome a transitional challenge or said their transition was seamless included such phrases as "letting go" or "being open to change," and "new and exciting." In relation to the incorporation stage, the in-studio dance technique classes were identified as the primary site where students either incorporate or do not incorporate.

Chapter 10 presents and discusses the social, psychosocial, and cognitive dimensions of the current university experience.

CHAPTER 10: The Social, Psychosocial and Cognitive Dimensions of the University Experience

Building on the data presented in the previous chapter, I analyze findings related to students' social, psychosocial and cognitive dimensions of the transition experience. Like Chapter 9, this chapter seeks to answer my second central research question: How do dance majors describe and make meaning of their current university dance experience, and how do these findings relate to issues of transition? Data for this chapter were gathered from the second and third in-depth interviews on the current university experience. Class observations, together with the demographic data, were triangulated with data mentioned above to ensure validity and reliability.

This chapter follows a similar format established in Chapter 7 on the social and psychosocial dimensions of the pre-university experience; however, it includes data on the cognitive dimension. This chapter, with Chapter 9, lays the foundation for a final comparative analysis of the pre-and current university experience in Chapter 11.

Discussion and Analysis of the Current University Social Dimension

This analysis of the social dimension employs Johnson et al.'s (1995) ecological perspective of students' communication environment (their current university field site and dance program). This analysis is organized temporally along the three-stages of transition. Table 9.1 summarizes the findings related to the ecological levels of students' new university communication environment.

The Current University Macrosystem Level

Macrosystem level themes were difficult to examine since larger cultural values are manifested in the university microsystem in subtle, almost unobservable ways and thus indirectly impacted students' socialization. There were, however, three repetitive themes noted within the macrosystem during the current university experience: gendered socialization, urgency for technical competency, and the idealized dance aesthetic. During the audition (the first degree of separation), students were not only provided with a unique opportunity to experience the goals and values of their prospective dance program, but also embodied different manifestations of these broader disciplinary cultural themes as part of the audition process. For example, the macro-level impact of dance as a highly feminized activity was evident in

participants' report on how female university faculty taught the audition class, and how few male dancers auditioned. The pervasive sense of urgency for technical competency was experienced during the audition process by students in their efforts to display their highest technical competency for the admissions committee. Students experienced the pressures associated with conforming to the idealized dance aesthetic during the audition through their perception of each field site's criteria (real and/or imagined) for technical competency and level of physical fitness.

Urgency for technical competency was also a reoccurring macro-level theme present during the transition stage. Class observation data repeatedly referenced verbal messages from teachers to students regarding how to achieve technical competency. In-depth interviews corroborated the sense of urgency first-year students felt to achieve technical competency in their dance practice. Surprisingly, the sense of urgency did not come entirely from the need or desire to achieve high grades (although that was a factor), but rather from dancers' concerns of with how their classmates and teachers viewed their technical competency. Technical competency was therefore, not only a source of competition between dance students, but also a source of social power within the dance studio learning environment. Each field site revealed varying degrees of this kind of internal competition for technical competency; however, Field Site II seemed to have the highest degree of competition between students. Interestingly, such competiveness among students did not seem to prevent students from forming strong bonds and friendships with fellow dancers. The least amount of concern for technical competency in dance was noted within the Hons. BA dance program at Field Site I, and this caused students in this program great confusion.

These first-year students entered their program expecting technical competency to haven taken a more prominent learning outcome. When students transitioned into this program they discovered what it truly meant to place dance studies in the foreground, which resulted in limited access to a daily dance practice. As a result, many students in the Hons. BA. dance program indicated they felt like they were social outcasts. Their perceived lack of technical competency from their BFA counterparts resulted in low social status for the Hons. BA dance major.

The Current University Exosystem Level

During the audition process, students gained their first exposure to their new exosystem community. Students from Field Sites II and III ranked close proximity to the professional dance exosystem community as a key factor in their dance program choice.

Since 66.7% (n=18) of the 27 in-depth interviewees lived on campus, the majority of first-year students transitioned directly into an entirely new community. Themes related to access to health care, healthy food, and campus safety emerged within the separation stage of the transition process.

During the transition stage, campus safety, healthy food, and quality health care emerged as prominent themes in relation to the exosystem level. As evidenced in the field site profiles, all three universities are embedded within troubled neighbourhoods. Although there were a number of crimes reported in the media and school newspapers at all three university field sites during this study's eight-month period, students seemed surprisingly unaffected. Georgia's comments on campus safety are representative of many students' views.

> The Safe Walk people start at 10 pm so I always consider, well is this dangerous? I don't know, because I am only walking 50 feet. Someone got stabbed at a residence here, but not lethally. That was disturbing, but then again it is sort of one crazy person, or one bad apple. I think the culture is really good around that. The headlines are in the student newspaper and stuff. They don't try to hide or minimize it. They try to take it really seriously. That is the impression I get.

Maryann at Field Site I had strong views on how her university community presents news of campus crime.

> I feel like there is a lot of fear mongering and that bothers me so much. I think we are making women feel scared. The distinguishing thing is, at this university is you have 50, 000 people here and some people are horrible. Stuff happens. I am not trying to say don't pay attention, but there is such a focus on it and when you make people scared you make them victims. I don't feel scared. I don't wander around at one in the morning, but if you walk back in the dark put on your music with presence. You can't live in fear. That ruins the quality of life.

All 11 in-depth interviewees from Field Site I identified access to healthy food on campus as a major transitional concern. Students repeatedly referenced the high cost and low quality of meal plans. Limited, but pricy fresh food was not available on weekends requiring those living on campus to resort to

fast food restaurants. Weight gain was raised as a major concern among first-year students at Field Site I. Although no in-depth interviewee admitted to having an eating disorder, what and where to eat to prevent weight gain was repeatedly referenced. Students at Field Sites II and III had better access to healthy food options since these sites were embedded within the downtown core, making grocery stores more accessible for dance majors. That said, access to healthy food, as well as how to take care of one's body like an athlete, was a major transitional challenge for the first-year dance major and warrants further investigation.

Access to quality health care was the third transitional issue related to the mesosystem level. Students who lived on-campus at all three university field sites communicated mixed reviews regarding the quality and consistency of adequate health care services. Field Site I had the most accessible physiotherapy access on campus, however, students offered poor reviews of on-campus walk-in clinics and psychological counselling support services. Considering the body is the first-year dance major's primary source of knowledge production, it was surprising to hear how often students struggled to get quality medical and/or psychological support for acute and chronic injury associated with dancing. Sitting out and watching class when injured resulted in stress that extended beyond the injury itself. Stevie describes the pressure she felt when she got injured.

> At first I was super mad at myself because it was two days before going back to school and I was like oh, man!! So I just kind of sat on the floor and watched what everybody did but at the same time I was also working out and stretching doing my abdominal work so when I got back into it, I would be okay. I knew if I sat there for the six weeks I would be ……[she shrugs.] Luckily my Dad has benefits. My doctor told me to see if I could lift it, so I did that during class. I tried to strengthen as best as I could.

When asked how she stayed positive she said,

> I mean I wanted to dance! But, I know I had to sit out if I wanted to get better and not have purple toes when I'm older. It was when I got back into it [dance class] and not feeling like what I was before that was hard. We had just had this whole self-conscious talk in anatomy class, like the week before too, so my brain was already thinking about all that stuff. Our anatomy teacher for dance said a lot of dancers have a lot of mental issues sometimes, like eating disorders. She was talking about how we should really just try to pump ourselves up if we get injured. A lot of the dance teachers try to give you corrections and don't offer feedback because it is easier. So in the back of my head and I was like I can't get my leg as high as it used to be. People always dance on broken toes, they were a little like, you should try to do stuff which I did, but I did not push it to that

> extent. I made sure I went to doctors to make sure I could dance on it, so I knew I could do certain things on it later on.

Stevie was able to work through her injury by taking cues from her theory courses. She felt the pressure to dance, but was wise enough not to jeopardize her health and her future in dance. Not all dance majors do this. Anton danced with a broken toe, Naomi with a severely injured hip, Roxy with repeated concussion and Wendy with a fractured back. Roxy and Wendy's stories offered two extreme examples of such struggles and the lack of on-campus support had a lasting impact on their ability to incorporate socially into their current university community. The time, energy and independence required to gain access to the specific kind of health care they needed to get back into the dance studio took its toll on these two women. Students run the risk of experiencing such an extreme sense of isolation from not being able to fully participate and contribute to their new dance community that they either drop out, or as in the case of Wendy, consider suicide. It is evident from these examples that when a student becomes injured or ill, first-year dance majors feel pressure to continue dancing (related to the urgency for technical competency in dance). The specific health care needs of the university dancer will be explored further in Chapter 11.

The Current University Mesosystem Level

During the first stage of separation, participants indicated they received little support or guidance from their pre-university learning context mesosytem level on how to prepare for the audition. High school guidance counsellors played a minor role in identifying which Canadian universities had dance programs; however beyond this, students were left on their own to find, prepare and apply for their dance program.

The Current University Microsystem Level

Considering students often viewed their pre-university microsystem as a second family, this proved to be a monumental stage of socialization as they moved (in varying degrees) from their pre-to current university microsystem. Surprisingly, students' pre-university microsystem did not play a major role supporting, preparing or guiding them through the first or second degrees of separation. The audition

period represents the ultimate “pre-limin” or threshold of separating from their pre-university learning context and finding their new university learning context (Turner, 1977, p. 94).

Not unlike the general student population, students were challenged to adjust to the new social and academic demands of their new microsystem; however, unique to the dance students’ socialization process were the varying scenarios of separation from students’ pre-university experience. Some first-years who never fully separated from their pre-university dance context, and thus existed in two microsystems (the pre-and current) at the same time, struggled to fully incorporate into their new university learning environment. Conversely, others managed to co- exist within their past and present microsystems without any negative impact on their incorporation into their new university microsystem. More research needs to be conducted to explore this finding. Table 10.1 provides a summary of themes that emerged from the social dimensions of the current university experience.

Table 10.1 Summary of Findings – The Social Dimension of the Current University Experience

Emergent Theme within Timeline	Major Milestone	Ecological Levels of Students' Communication Environment			
		Macrosystem	Exosystem	Mesosystem	Microsystem
Separation: First Degree of Separation	Audition at Field Sites I, II and II	Opportunity for students to experience the midway model University dance has absorbed broader cultural values of: gendered socialization, urgency for technical competency, and the idealized dance aesthetic	Cost of university degree	Little support from students' high school, parents and social groups	Little support from students' pre-university teachers in preparation for audition Students experience their new midway model facility, course content, and pedagogy and base decision to attend on this experience – expectations formed Students experience new midway model facility, course content, and pedagogy
Second Degree of Separation	Geographic re-location to Field I, II or III	Discovery of the midway models' absorption of broader cultural values of: gendered socialization, urgency for technical competency and the idealized dance aesthetic	Adjustment to new living arrangements	Old friendships maintained or left, very few new friendships at the mesosystem level	

Table 10.1 Continued
Summary of Current University Findings -Social Dimension

Emergent Theme within Timeline	Major Milestone	Ecological Levels of Students' Communication Environment			
		Macrosystem	Exosystem	Mesosystem	Microsystem
Transition	Transitional Challenges (clash between pre-university model of dance education and current university and/or social integration)	Challenges with difference in new cultural values	Access to Health care, healthy food and campus safety	Old friendships maintained, few new friendships at the mesosystem level	Persistence, Resilience, Motivation, insight, discovery
Incorporation	Acceptance of current university midway model	Expectations of dance industry		Old friendships maintained, few new friendships at the mesosystem level	Dance studio primary social site for incorporation

Discussion and Analysis of the Current University Psychosocial Dimension

Like Chapter 7, Chickering and Reisser's (1993) theory of identity development was applied as the organizing frame through which to analyze the data related to the psychosocial dimension of the current university experience. In this section, each vector description is organized temporally along the three-stages of the transition process: separation, transition and incorporation. Data collected across all three university field sites was aggregated, unless a field site's approach to Smith-Autard's (2002) midway model was relevant to students' experience, when it is mentioned. Corresponding ecological levels and psychosocial vectors are also noted when relevant to the findings. Tables 10.2, 10.3 and 10.4 summarizes the findings related to each vector in chart form. These charts will form the basis of the final analysis between the pre-and current university experiences in Chapter 11.

Vector 1: Achieving Competence

The previous analysis of the ecological systems of socialization revealed the first degree of separation (the audition) allowed students the opportunity to experience their prospective university field site's approach to the midway model and thus the degree to which this dance program places value on achieving manual/ technical competency in the dance studio. Furthermore, the audition allowed students to have the opportunity to experience the microsystem's general ethos, modes of socialization and implicit and explicit protocols.

There was a great degree of overlap between findings related to achieving competency with the social dimension and the psychosocial dimension. While university faculty members were viewing students' intellectual, emotional and to some degree even their interpersonal competency as part of the audition process, students were gaining insight into how this field site might fit their previous dance experience and early vocational plans. Both physical/manual and intellectual skills were addressed by the dance technique portion of the audition at all three Field Sites. Intellectual skills were further reviewed by written essay submissions at Field Sites I and II and interpersonal skills were addressed via individual or group interviews at Field Site II and III.

Wendy felt her audition at Field Site I was more challenging technically than her current experience in technique classes at Field Site I. She explains,

> I think the audition was a lot harder than actual classes because everyone is nervous. We danced a long time and we did some pretty hard stuff. We started with warm-up but that was African Dance, and the teacher didn't go light on us. And then we did ballet and modern so we didn't have any actual breaks. In an actual class here we have more breaks because the teacher is trying to help certain students.

Wendy raises an important point that due to a variety of factors, the audition cannot fully represent a field site's approach to technical competency. Auditions are heightened situations in which nerves and time provide an intense one-time snap shot of the field site's approach that may or may not be entirely accurate.

Getting through the audition process at Field Site II for Juliet was an opportunity to develop competency in auditioning, a skill she contends is necessary for her future career goals as a professional dancer within the Canadian dance industry.

> It was very nerve wracking. I am pretty good under pressure, but it feels terrifying to want something so bad and to be in the hands of four people watching you for two hours. It is very, very scary, but I think necessary. I think auditions are a valuable thing to go through because that is what it is like in the dance industry. I think the more preparation for that the better.

For Lucia, experiencing more than one audition provided valuable information about how her prospective learning context teaches dance. The more casual welcoming atmosphere experienced at Field Site III in comparison to auditions in New York told Lucia that Field Site III was the place that aligned with her current level of competency in dance.

> [Field Site III audition] was not like the other ones I did. When I was in grade 12 I was ah, I'm going to go New York! I auditioned for the Alvin Ailey school and NYU. It was a really intimidating audition. There were tons of people and the teachers were sitting there with their clip-boards. Then I got to [Field Site III] audition and they didn't want ballet shoes! I had the ballet teacher I have now, and I thought she was crazy! She was yelling and giggling. I was like, this is an audition? What is this? It was a lot more relaxed that the other ones, and the atmosphere was really welcoming and it was like the other schools I auditioned for were like, well, maybe you will get in here.

As evidenced in the findings related to the transition stage, developing competency is at the height of students' concern. In general, students at this stage of the transition process had to begin to

adapt to their new learning environment's approach to competency that may or may not have been similar to their previous experience. At Field Site I, for example, Christine had experienced the same private dance studio professional model since her formative years; however, her transition biography had revealed it was delivered in a "safe and nurturing environment." She was coded as having a zero gradation of geographic separation and no separation from pre-university learning context. In Christine's case, it seemed as though her continued contact with the professional model of dance education at her private dance studio facilitated her adjustment to her new more process oriented midway model Field Site I. Even though Naomi was also coded as having a zero gradation of geographic separation and no separation from her private dance studio, she did not benefit from this lack of separation from her familial home or her private studio in the way Christine did. Naomi clearly struggled with the new process oriented approach to technical competency at her current dance program. She longed for exam work that allowed her to pace her absorption of the in-studio material and 'perfect" it for a final exam, which delivered a tangible result. Even though both women had begun to make vocational plans around teaching, Naomi began to develop a sense of bewilderment around competency that Christine had not.

There are however a couple of key differences noted between Naomi's and Christine's stage of transition experience related to competency in the psychosocial dimension. First, Naomi was nursing a hip injury and extreme fatigue that may be the result of an acute or more serious chronic illness. Naomi also spoke of disconnection in her new microsystem (her university dance classmates). In contrast, Christine had developed a strong bond with her new classmates. It may be that Naomi's interpersonal competence was not as well developed as Christine's. Based on class observation it was clear that Naomi was struggling with sequencing dance material and generating quick short term and long term memory of the sequences whereas Christine did not seem to struggle in these areas. Christine also showed a stronger sense of metacognitive awareness of not just what she was learning but how she learns, whereas Naomi did not recognize that she was struggling with sequencing dance steps which requires one to synthesize steps into patterned chunks. These findings overlap with the cognitive dimension which will be explored

further in the latter part of the chapter. Lastly, with regard to motivation when Naomi was asked, "Why do you dance?" her response was,

> Um, probably because I started dancing when I was really young and I've loved it ever since. My parents motivate me to keep going and don't want me to quit. That's half the reason. I really want to do something with it because I have been doing it for so long. I don't want to just throw it away.

Naomi's motivation to stay in the program despite her unhappiness was linked to the fear of losing her parents' approval and an art form she had always known. Conversely, when Christine was asked, "Why do you dance?" her response was "Because it feels good and I want to teach dance." Her response offered a stabilizing balance between two theories of motivation: arousal theory (feels good) and the incentive theory (anticipated reward).

Rachel from Field Site II seems to have had a relatively seamless transition in the area of achieving competency. Unlike Christine and Naomi, Rachel no longer had contact with her private studio, but the teaching approach to competency was very similar to the professional approach practiced in the midway model at Field Site II. Like Christine and Naomi, Rachel had experienced dance exams and dance competitions. She, however, did not want to teach but dance professionally, and thus there was a sense of urgency for Rachel to achieve competency so she could enter the dance industry while she is still young. She describes the similarities and differences between her pre-university experience and her current experience.

> The teacher styles are pretty similar. Maybe it is just because it is first-year, but there were more rewards at my studio. If you did really well you would get a solo or something and they pick on you more in class. Learning is pretty similar but maybe more individual here. You are working on your own sort of corrections and your own goals rather than a group goal. My [university] ballet teacher always tells me, pull my stomach in and a lot of times she will smack her stomach when she walks by, and I'm like, oh my God, everyone knows what she just did. It is not embarrassing, but just kind of makes you work more to pull your stomach in. I don't take it personally. I could, but in dance you need to learn it is not personal. You are not a bad person because you can't do a step. It is what you came to do.

Rachel's narrative above confirms the externally motivated rewards in the private studio experience. When Rachel was asked, "Have you learned then to listen to the content of feedback rather than its delivery?" she said,

> I think so? Ya, cause at my studio, they were a lot more personal in their critiques. I think ya, they would go outside just your technique and talk about something you said or something you did and it wasn't even relevant to the class so I think like, here it is easier to separate yourself from the critique.

Not only had Rachel's private studio offered a similar teaching and learning approach to competency allowing her to transfer from one learning context into another with ease, Rachel's pre-university learning context seemed to also have prepared her for the kind of emotional and interpersonal competency needed to operate optimally in her new current university context. Rachel had begun to learn how to manage her emotions, the next vector.

In relation to the incorporation stage, Christine and Rachel had incorporated into their new university learning context relatively seamlessly, but Naomi considered leaving the university by the end of her first-year experience because,

> …what is the point of doing this dance course, cause like if I want to audition for Disney Land, I don't really need a major, and I can still become a teacher without it. I mean, it would help, but I mean I've gotten job offers at my studio to be a teacher.

There was no longer an incentive for Naomi to continue to work through her struggles. She not only lost resiliency, but lacked internal and external motivation. Her persistence had waned. See Table 10.2 for a summary of Vector 1 findings described above.

Table 10.2 Summary of Findings – Psychosocial Vector 1: Achieving Technical Competence

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
First Degree of Separation	Field Site I	Audition	Midway Model (educational emphasis)	One-time university dance audition class – Exposure to microsystem and university mesosystem	Students exposed Field Site I's technical competence with an educational, process oriented approach to developing technical competency.
	Field Site II		Midway Model (professional emphasis)		Students exposed Field Site II's expectations of technical competence with a professional, product-oriented approach to developing technical competency.
	Field Site III		Midway Model (balanced educational and professional)		Students exposed Field Site III's expectations of technical competence with a professional, product-oriented approach to developing technical competency.
Second Degree of Separation	Field Site I	Gradations of geographic separation and various scenarios of separation from pre-university learning context.	Midway Model (educational emphasis)	Full immersion into new microsystem at university, new campus mesosystem	Students experience a process focussed approach to technical competency.
	Field Site II		Midway Model (professional emphasis)		Students experience product focussed approach to technical competency.
	Field Site III		Midway Model (balanced educational and professional)		Students experience a balanced product and process focussed approach to technical competency.

Table 10.2 Continued
Summary of Findings – Psychosocial Vector 1: Achieving Technical Competence

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
Transition		Transitional Challenge		The ballet studio Microsystem	Transitional challenges around technical competency either create transition anxiety or growth and insight.
	Field Site I		Midway Model (educational emphasis)		Evidence some students struggle with new process oriented approach to technical competency.
	Field Site II		Midway Model (professional emphasis)		Majority of students see little difference between this product-oriented approach to competency and their pre-university experience.
	Field Site III		Midway Model (balanced educational and professional)		Evidence of students' struggle with process component of new midway model's approach to technical competency Students missing authoritative style of training.
Incorporation	Field Site I	Intent to finish first-year or depart	Midway Model (educational emphasis)	The ballet studio microsystem and university mesosystem	Students either adopt or reject a process focussed approach to technical competency.
	Field Site II		Midway Model (professional emphasis)		Students experience either adopt or reject product focussed approach to technical competency.
	Field Site III		Midway Model (balanced educational and professional)		Students either adopt or reject the balanced product and process focussed approach to technical competency.

Vector 2: Managing Emotions

During the audition, students were confronted with powerful emotions of fear and anxiety. Although many first-year students indicated they had experienced such emotions during their pre-university experience through various dance related activities such as dance exams, competitions, and performance, it was evident that the audition presented a new level intensity requiring a new level of emotional management. This is not to suggest that this vector had been developmentally achieved at the separation stage, but rather that the experience of auditioning offered students an opportunity to develop this vector. Dahlia, from Field Site I started to compare herself to others, which made it difficult to manage her nerves. "It was really nerve wracking just because I felt like I was the weakest in the class for the audition. When I came out I didn't feel really good about it. Other people felt good about it, but I didn't feel good about it."

During the transition stage, the management of emotions surfaced when students had to deal with various intense transitional challenges. Mason, for example, described how he would "rebel in class" by trying out fancy tricks from his competition days. Class observations of his first-year ballet class revealed body language that clearly communicated frustration toward the aesthetic approach his ballet teacher was encouraging him to emulate. His fear of losing his "dance tricks" resulted in many displays of non-verbal resistance within his new ballet class. Surprisingly it was Mason's former dance teacher that encouraged him to stop rebelling in class. This guidance and support from his pre-university mentor, the very person who had taught him his beloved dance form, sparked a dramatic shift in the way Mason managed his emotions in class. He began to turn to more appropriate channels to communicate his frustration like family, and friends, because "you don't want to be on the bad side of a teacher." In the end, Mason was able to incorporate into his new university learning context and his former teacher played a pivotal role in this shift. By learning to manage his emotions around his relationship with dance, and considering what dance could be, Mason was free to move through autonomy towards independence, the next developmental vector. See Table 10.3 for a summary of Vector 2 findings.

Table 10.3 Summary of Findings – Psychosocial Vector 2: Managing Emotion

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
First Degree of Separation	Field Site I	Audition	Midway Model (educational emphasis)	One-time University dance audition class – Exposure to microsystem and university mesosystem	Evidence of a range of emotions experienced throughout the audition process. Students must learn to manage: nervousness, fear, excitement, disappointment, sadness and anxiety.
	Field Site II		Midway Model (professional emphasis)		
	Field Site III		Midway Model (balanced educational and professional)		
Second Degree of Separation	Field Site I	Gradations of geographic separation and various scenarios of separation from pre-university learning context.	Midway Model (educational emphasis)	Full emersion into new microsystem at university, new campus mesosystem	Majority of students communicated experiencing a transitional challenge that required new management of emotions associated with new university dance experience.
	Field Site II		Midway Model (professional emphasis)		
	Field Site III		Midway Model (balanced educational and professional)		

Table 10.3 Continued
Summary of Findings – Psychosocial Vector 2: Managing Emotion

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
Transition	Field Site I	Transition Challenge	Midway Model (educational emphasis)	The ballet studio microsystem	Through management of emotion evidence of persistence, resilience, internal motivation, growth and insight as a result of transitional challenge.
	Field Site II		Midway Model (professional emphasis)		Same as above. Evidence of fear of being removed from program resulting in fear as external motivator.
	Field Site III		Midway Model (balanced educational and professional)		Through management of emotion evidence of persistence, resilience, internal motivation, growth and insight as a result of transitional challenge.
Incorporation	Field Site I	Intent to finish first-year or depart	Midway Model (educational emphasis)	The ballet studio microsystem and university mesosystem	For some students, evidence of new level of self-awareness in management of emotion.
	Field Site II		Midway Model (professional emphasis)		Evidence of unmanaged transition anxiety resulting in emotional and psychological retreat and potential school departure.
	Field Site III		Midway Model (balanced educational and professional)		

Vectors 3 and 4: Moving Through Autonomy Toward Independence and Developing Mature Interpersonal Relationships

In this study, the findings related to Vectors 3 and 4 were interconnected. During the audition, students demonstrated some autonomy when they chose to pursue dance at the university despite friction from a family member. Emma's narrative offered an extreme example of showing both emotional and instrumental independence. Despite her parents' desire for her to pursue engineering, Emma showed emotional independence when she did not need the approval of her parents to audition. She demonstrated instrumental independence in her own planning and organizing and financing the audition.

Mitchel, who also experienced friction from his father for his desire to audition for dance, also demonstrated varying degrees of emotional and instrumental independence. Others showed more instrumental independence in the planning and preparation for their audition since very few participants indicated support from the pre-university learning context. Aside from Emma and Mitchel, emotional independence was not as present since at this stage, participants seemed to still seek approval from parents and former dance teachers.

At the transition stage, for those who learned to manage their emotions around a particular transitional challenge, the dialectic between independence and in(ter)dependence ensued before full autonomy. This was most evident in Amelia's transition biography. Amelia's knee injury, which resulted in an early trip back home, exacerbated an already intense bout of homesickness during the early separation stage. When Amelia described calling home asking her Mother whether she should ice her knee, yet refusing to give up and come home demonstrated signs of Smith et al.'s (2006) notion of in(ter)dependence. By the transition stage, it was evident that she had begun to develop both emotional and instrumental independence and was moving toward developing mature relationships. She explained how her boarding with a family acquaintance became so challenging that it became the catalyst for positive change. She explained,

> It took me a while to make the change. I am not going to lie to you, some days I would lose it. Everyone has a breaking point, but I do try to be really patient with people. This is

> what happened in this living situation. I kept on giving patience. I kept on being okay, with not being okay, because I wanted to try to make it work obviously, for my parents and for myself. My breaking point was it started affecting my school work.

Amelia's need for external parental support started to diminish when she took action and solved the problem around her living arrangements. This demonstrated remarkable emotional and instrumental independence not to mention resilience, persistence and internal motivation to continue. Had Amelia's pre-university experience of surviving high school bullying prepared her for this challenge? It is difficult to say definitively, but it appears that struggles experienced in the pre-university experience prepare students to utilize persistence and resiliency skills in the current university experience. When Amelia was asked during the incorporation stage of her transition experience, what did she learn this year, she said,

> I learned so much. I learned about my body, especially being involved in all the dance courses. I've also learned about my limits. I've learned how to make friends; how to get around the city; and how to be myself. I hadn't realized I had actually learned all of this until thinking about it now, but it is quite extraordinary how much 8 months can give you. Which is why I love it here so very much. I love to take in the world, and new things, I think learning is a process that can't be rushed or forced. I'm thankful to have taken in what I have..

It is clear that Amelia is moving toward establishing her identity, the next vector of development proposed by Chickering & Reisser, (1993). See Table 10.4 for a summary of Vectors 3 and 4 findings described above.

Table 10.4 Summary of Findings – Psychosocial Vectors 3 and 4: Developing Autonomy and Developing Mature Interpersonal Relationships

Time Period	Pre-University Learning Environment	Major Milestone	Smith-Autard's (2002) Art of Dance Education Model	Ecological Source	Finding
First Degree of Separation	Field Site I	Audition	Midway Model (educational emphasis)	One-time University dance audition class – Exposure to microsystem and university mesosystem	Evidence of emotional independence as some students risk relationship with parent(s) in pursuit of audition.
	Field Site II		Midway Model (professional emphasis)		Evidence of instrumental independence in problem solving around lack of school and private studio support involvement in audition preparation.
	Field Site III		Midway Model (balanced educational and professional)		
Second Degree of Separation	Field Site I	Gradations of geographic separation and various scenarios of separation from pre-university learning context.	Midway Model (educational emphasis)	Full immersion into new microsystem at university, new campus mesosystem	Continued development of emotional and instrumental independence as students adjust to gradations of geographic separation from familial home and pre-university dance learning environments.
	Field Site II		Midway Model (professional emphasis)		Evidence of tension between independence and interdependence between pre-and current university relationships.
	Field Site III		Midway Model (balanced educational and professional)		Evidence of emergent ability to accept and celebrate difference among classmates, teachers and administrators leading toward development of mature interpersonal relationships.

Table 10.4 Continued
Summary of Findings – Psychosocial Vectors 3 and 4: Developing Autonomy and Developing Mature Interpersonal Relationships

Time Period	Pre-University Learning Environment	Major Milestone	Smith-Autard's (2002) Art of Dance Education Model	Ecological Source	Finding
Transition	Field Site I	Transition Challenge	Midway Model (educational emphasis)	The ballet studio microsystem	Findings same as above.
	Field Site II		Midway Model (professional emphasis)		
	Field Site III		Midway Model (balanced educational and professional)		
Incorporation	Field Site I	Intent to finish first-year or depart	Midway Model (educational emphasis)	The ballet studio microsystem and university mesosystem	Evidence some students develop emotional and instrumental autonomy and begin to develop mature interpersonal relationships.
	Field Site II		Midway Model (professional emphasis)		Evidence that transition anxiety has resulted in paralysis in Vector 2: management of emotions.
	Field Site III		Midway Model (balanced educational and professional)		

Vector 5: Establishing Identity

During the second degree of separation (moving into the new university communication environment) students still identified themselves in relation to their preferred dance style which was typically connected to their perceived competency in that dance style. Stevie from Field Site II said, "I am a ballet dancer" and Mason from Field Site III said," I am a competition jazz dance." Even Roxy explicitly indicated she identifies herself by "putting a lot of words by my name." When asked why she dances she said, "That is actually a hard question. I just don't know…it is kind of just habit. I have been doing it since I was 2." Roxy's response was similar to Naomi's in that her reason to dance is because it is all that she has known. Roxy adds,

> Actually, I don't really know because at the dance studios and classes there are all these little cliques and groups of girls just doing it to see their friends. I was just doing it for myself. It makes me feel good.

Although Roxy's response does indicate elements of the arousal theory of motivation, it was clear that she wanted to be identified by her unique ability to do a back flip and for her proficiency in acrobatics. This ability had helped establish a place for her within the highly charged political environment at her competition based private studio. Chickering and Reisser (1993) after Marcia (1966) would identify this as "identity diffused" (p. 175). Roxy had no specific identity crisis and no commitments had been made to any particular career direction or belief system. She indicated at the separation stage that she was undecided on her career choice, but when she sustained her concussion and was forced to drop her dance technique courses, she experienced an identity crisis and began to question the purpose of a dance degree. This was evident in her response regarding what she thought was the purpose of a university dance degree.

> It [the program] is better if you want to own a studio or if you want to do dance studies or something. I feel like if you want to be a professional dancer, do it right now, like when you are still young, don't waste four years out of your life to go to university when you can join a company and actually be a professional.

Roxy did not identify with such vocational aspiration as owning your own studio, or dance studies. Like Naomi, she felt like she did not need the degree to teach at a private dance studio or to

become a dance professional. Both students began to view the pursuit of university dance as a waste of valuable time. When asked if she would return next year or complete her program she responded, “I am not that into school anymore. My expectations weren’t met. I think I used the injury a lot as an excuse to like not come back for next year.” Roxy’s injury resulted in her missing a substantial amount of in-studio time in which the goals and values of Field Site I might have become more apparent. Her decision to stay in or leave the program would have been based on information regarding the program, rather than the absence of information from not being able to fully participate. Roxy had done everything she could to become socially integrated. She had become the first-year representative within Field Site I’s student dance association and joined her field site’s cheerleading team, so she could continue with her love of acrobatics. Early class observations indicated Roxy was fully engaged in her classes, managing the technical demands of the class, picking up exercises, and connecting positively with teachers and classmates. She did indicate she was experiencing academic challenges and attributed her art-based elementary and high school education for not adequately preparing her for the academic rigour of her program. Since the dance studio was identified as the primary social site for integration, not being able to continue with her dance technique classes after her concussion isolated Roxy. Without a clear sense of belonging in her dance program, coupled with an undetermined vocational aspiration, Roxy retreated from the transition and dropped out of the dance program.

Wendy also sustained a serious injury and experienced the loss of her daily dance technique courses; however, she did not retreat from the transition process. Wendy, who indicated having experienced suicidal thoughts, managed to get the counselling that Roxy later indicated she wished she had also pursued. Wendy, as a result of the trauma from her back injury experienced a full identity crisis. By the end of the study, Wendy had endured the crisis and was in the process of redefining herself as a new Kinesiology major within Field Site I. Marcia (1966) as cited in Chickering & Reisser (1993) identifies this as “identity achieved.” They write, “the crisis has been endured, and meaningful commitments have been independently made” (p. 175). She had moved toward the sixth vector, developing purpose. See Table 10.5 for a summary of Vector 5 findings described above.

Table 10.5 Summary of Findings – Psychosocial Vector 5: Establishing Identity

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
First Degree of Separation	Field Site I	Audition	Midway Model (educational emphasis)	One-time University dance audition class – Exposure to microsystem and university mesosystem	Evidence of rudimentary identity formation primarily based on likes and dislikes. Still connected to pre-university perception of technical competency with specific dance forms.e.g. "I am a ballet dancer." "I am a competition dancer."
	Field Site II		Midway Model (professional emphasis)		
	Field Site III		Midway Model (balanced educational and professional)		
Second Degree of Separation	Field Site I	Gradations of geographic separation and various scenarios of separation from pre-university learning context.	Midway Model (educational emphasis)	Full emersion into new microsystem at university, new campus mesosystem	Evidence of transitional challenge sparks identity crisis for some students.
	Field Site II		Midway Model (professional emphasis)		
	Field Site III		Midway Model (balanced educational and professional)		

Table 10.5 Continued
Summary of Findings – Psychosocial Vector 5: Establishing Identity

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
Transition	Field Site I	Transition Challenge	Midway Model (educational emphasis)	The ballet studio microsystem	On-going transitional challenges spark further investigation of identity.
	Field Site II		Midway Model (professional emphasis)		
	Field Site III		Midway Model (balanced educational and professional)		
Incorporation	Field Site I	Intent to finish first-year or depart	Midway Model (educational emphasis)	The ballet studio microsystem and university mesosystem	In extreme cases, transitional challenge results in debilitating transition anxiety. In other cases, a more sophisticated identities formed.
	Field Site II		Midway Model (professional emphasis)		Data related to arousal theory vs. incentive theory of motivation intersects these findings.
	Field Site III		Midway Model (balanced educational and professional)		

Vector 6: Developing Purpose

By auditioning and accepting their admission to their current field site, all participants began their transition into university with the intent to complete the program. Not all students however, indicated that their purpose for attaining a university dance degree was to lead to a dance career. Maryann, for example, decided to take dance at university because she thought it was a great way to keep in shape for her real goal of joining the armed forces. Dhalia's goal was to become a school teacher and enrolled in dance so she could double major with education and become a teacher while dancing. As Chickering and Reisser (1993) state, "clarification of vocational plans and aspirations exerts a stabilizing force" (p. 225). The findings above show that the vocational goal does not necessarily need to reflect the area of study in order for it to be a stabilizing force.

Field Site I showed the greatest diversity of vocational aspirations while Field Site II showed the least with all seven in-depth interviewees indicating they wished to dance professionally. (See Appendix R for full list of career aspiration taken soon after the second degree of separation). Overall most participants across all three field sites, other than those like Roxy and Naomi who indicated they would not return to university, did not waver from their original purpose of obtaining a degree in dance. However, by the third in-depth interview, students had developed a much stronger sense of purpose in relation to their pursuit/plan of their degree. For example, when Sarah from Field Site I was asked what she thought the purpose and value was of a university dance degree she responded, "Even if you are not pursuing a career in dance, postsecondary education in dance provides you with a much greater appreciation for yourself and your body, as well as for the work that artists do. You also learn the importance of time management, networking, and drive." Sarah could identify, even in first year, the transferable value of her future degree. Lucia from Field Site III identifies additional transferable value.

> I think it makes you a critical thinker, which is really important because I don't think you can be a good dancer if you are not aware of what you are doing. I mean it's all well and good to make pretty shapes, and move through space, but if you don't have theoretical background to all of that, then I'm not really sure what the use is. Because I guess I am coming at this from a post-modern standpoint, where you have to have a good idea to make something aesthetically pleasing and important, I think dance is really important.

> But it becomes less important if you are not aware of everything you are communicating with your body and I think post-secondary makes you aware of all that.

Sarah's response also shows evidence of the development of what I have termed *metacognitive embodied scholarship* when she says, "I don't think you can be a good dancer if you are not aware of what you are doing". For Lucia, the broader value of dance as a vehicle of self-expression and communication is evident in her response to the value of a dance degree. The process of learning this skill involves the transferable skill of critical thinking. For Natalia, thinking critically about dance is a form of dance literacy, but she is also aware of the privilege she feels to be able to obtain a degree in something she loves. She explains,

> I only developed this answer about five minutes ago. I think that to be dance literate, is becoming a more well-rounded dancer. I don't think I am ready to go into the professional world just yet, and this is allowing me to get my other degree while doing what I love.

Anne, also from Field Site II, echoes the opportunity to pursue a university degree in something one loves and to her this is of great value.

> Well I get to do what I love. I get to do something that not many people do, and I get to find ways of using my dance degree in ways I didn't think possible. If I just hopped out of high school and tried to get into a company I wouldn't have figured out a lot of the things I have already figured out in first year. So, that knowledge may just progress or so. I think that being here has benefited even if I haven't seen it all the time.

These quotes provide early indications that students are developing a sense of purpose. See Table 10.6 for a summary of the vector findings described above.

Vector 7: Developing Integrity

Developing integrity is the final vector proposed by Chickering and Reisser (1993). They note that this vector is closely tied to establishing identity and clarifying purposes. They contend that "[o]ur core values and beliefs provide the foundation for interpreting experience, guiding behaviour and maintaining self-respect" (p. 235). They identify three sequential and overlapping stages.

> (1) humanizing values—shifting away from automatic application of uncompromising beliefs and using principled thinking in balancing one's own self-interest with the interest of one's fellow human beings (2) personalizing values—consciously affirming core values and beliefs while respecting others' points of view and (3) developing

> congruence—matching personal values with socially responsible behaviour. (p. 51)

Not surprisingly, evidence of this vector was sparse in this study for several reasons. First, since many of the students had only just begun to enter the establishing identity vector, and few had reached clarifying purpose, it is not surprising that evidence of this final vector would be meagre. Second, Chickering and Reisser's (1993) research used their seven vectors as an investigative tool for a student's development over a period of three years. This study of student transition was limited to examining students' first-year experience. A longitudinal study in which students could be studied for the duration of their four-year dance degree would allow for a more robust investigation of the latter vectors such as: establishing integrity, developing purpose and developing integrity. See Table 10.6 for a summary of the vector findings described above.

Table 10.6 Summary of Findings – Psychosocial Vectors 6 and 7: Developing Purpose and Developing Integrity

Time Period	Pre-University Learning Environment	Major Milestone	Smith-Autard's (2002) Art of Dance Education Model	Ecological Source	Finding
First Degree of Separation	Field Site I	Audition	Midway Model (educational emphasis)	One-time University dance audition class – Exposure to microsystem and university mesosystem	Some evidence of rudimentary vocational plans. Many undecided.
	Field Site II		Midway Model (professional emphasis)		
	Field Site III		Midway Model (balanced educational and professional)		
Second Degree of Separation	Field Site I	Gradations of geographic separation and various scenarios of separation from pre-university learning context.	Midway Model (educational emphasis)	Full emersion into new microsystem at university, new campus mesosystem	New subjects and dance learning experiences spark review of rudimentary vocational plans.
	Field Site II		Midway Model (professional emphasis)		
	Field Site III		Midway Model (balanced educational and professional)		

Table 10.6 Continued
Summary of Findings – Psychosocial Vectors 6 and 7: Developing Purpose and Developing Integrity

Time Period	Pre-University Learning Environment	Major Milestone	Art of Dance Education Model	Ecological Source	Finding
Transition	Field Site I	Transition Challenge	Midway Model (educational emphasis)	The ballet studio microsystem	Evidence transitional challenges spark further investigation and questioning of purpose of a dance education degree.
	Field Site II		Midway Model (professional emphasis)		Data related to arousal theory vs. incentive theory of motivation intersects these findings.
	Field Site III		Midway Model (balanced educational and professional)		
Incorporation	Field Site I	Intent to finish first-year or depart	Midway Model (educational emphasis)	The ballet studio microsystem and university mesosystem	More sophisticated understanding of purpose and value of dance degree.
	Field Site II		Midway Model (professional emphasis)		
	Field Site III		Midway Model (balanced educational and professional)		

Summary of Findings Related to the Current University Cognitive Dimension[38]

The cognitive dimension is the third and final dimension to be analyzed within this investigation of the discipline-specific transition experience of the Canadian dance major. Fundamentally, the cognitive dimension in this study is concerned with exploring the potential relationship between the metacognitive skills first-year dance majors need to develop in order to translate theoretical knowledge into embodied practice, and the in-studio transitional challenge of learning to dance at the university. As such, the use of typology models, (Kolb's Learning Style Inventory, Myers-Briggs Personality typology and Perception of Learning Style) as well as theories of memory, served a unique purpose in this study. Rather than using standard typology testing to gathering empirical data on how dance majors learn in the university dance studio, dance-specific typology model descriptions were designed and verbally administered to students during the second in-depth interview to detect students' perception or metacognitive awareness of how they think they learn in the dance studio (See Appendix M). Based on these findings, I explore the relationship between students' responses and their current field sites' approach to the midway model and then posit how students' metacognitive awareness of their own learning in relation to the midway model's approach might facilitate transition.

This discussion and analysis of the cognitive dimension begins with a cultural profile of the in-studio university dance classroom inspired by Becher's (1994), and Becher and Trowler's (2001) conception of university disciplines as academic tribes. Data for this profile were gathered primarily from university field notes, classroom observations and my own insider knowledge of university dance learning spaces. This cultural profile provides a crucial foundation from which to discuss data gathered from in-depth interviewees' responses to the dance-specific typology model descriptions in relation to the each field site's approach to the university midway model. Discussion and analysis results from the

[38] This dimension is placed within this stage of the dissertation for two reasons. First, the data gathered for this dimension occurred during the second in-depth interview on the current university experience. Second, I was only able to gather field notes and classroom observations needed to create a disciplinary profile of the dance studio learning space at the university.

triangulation of in-depth interview typology responses[39] with each university field site's approach to the midway model, and classroom observations of teachers' methods of instruction and approach to feedback. This triangulation of data does not seek to make a definitive claim that metacognitive embodied scholarship facilitates transition, but rather explores a possible relationship for further inquiry.

The Current University Learning Space

During my first classroom observation session at Field Site III I wrote,

> Today I strive to look at the dance studio with fresh eyes. It is a place which has been my laboratory of learning my entire life. I fear that the "cultural ethos, modes of socialization and its implicit and explicit classroom protocols" that Becher & Trowler speak of in their examination of university disciplines as cultural tribes may be rendered invisible to me due to my insider status as a dancer and dance teacher. I, therefore, aim to see as though it is my first exposure to this unique classroom space (Field Notes, September 26, 2011).

The following passages on the physical space not only attempts to render what may be invisible to those inside and outside the culture of teaching and learning dance more visible, but how the physical space might be different from other university disciplines.

The Physical Space

> There are no desks for people to sit and listen inert in this learning space. It is primarily free of furniture, except for a couple of chairs for classroom guests such as myself to observe, or for the teacher to sit back and take in her class. Floor to ceiling mirrors line the walls for dancers and teacher to take momentary glimpses of themselves throughout the class. The mirrors are clearly present in the space as a tool to facilitate learning, although it also seems the mirror pulls the dancers' attention away from movement tasks required of them. The floors have a smooth black cover that squeaks against the bottom of dancers' canvas slippers. *Barres* are hung at waist height around the perimeter of the room for dancers to hold on to. Students stand sideways to the *barres*, one hand holding it for support while the teacher glances at her notebook presumably filled with the day's exercises she is about to deliver. The dancers space themselves evenly around the perimeter of the room at these *barres* and continue patterns of stretching a limb then chatting, stretching then fixing a shoe, stretching then checking in the mirror. Additional portable *barres* are placed in the centre space to accommodate an overflow of dancers in the room. (Field notes from Field Site III, September 26, 2011)

In this space, the body is the primary site where knowledge is received and generated to the

[39] Extensive amounts of data were collected from in-depth interviewees that in the end proved to be not as relevant to this discussion of transition as anticipated; however, it may be of interest to dance educators for devising instructional strategies to facilitate metacognitive embodied scholarship in their first-years dance cohorts(See Appendices T and U).

allographic[40] art; art which is created in the moment. In allographic art, no tangible art object is left behind as in autographic arts like painting or sculpture. This artistic space is designed for bodies to learn how to *move* in space and time. There are two individuals that support the learning process in this classroom: the teacher and the musician. The primary facilitator is the dance teacher who clearly is the known expert in the room. The teacher uses their own body to demonstrate the high level of mastery and physical competence to which they wish their students to aspire. Mere execution of the movements must entail layers of understanding that include safe and efficient posture, stylized movement of the arms, and head. In support of her is the musician. The teacher creates the movement for the students, the musician matches music for the teachers' movement creations so the student can try to embody the teacher's movement creation with as much artistic and technical competency as they can.

Cultural Ethos of Learning

> A hushed silence rippled across the room as soon as the teacher walked toward the barre. The musician sits behind the piano, poised and ready to watch the teacher while the bodies in the room seem to transform as they grow taller, wider and more upright through the back and neck. One hand on the barre, eyes forward, feet and legs turned out—the ballet posture seemed to grow from the inside out. The teacher begins to demonstrate the first exercise of a three centuries old warm-up ritual of barre exercises (carefully sequenced movements designed to warm the body in preparation for the centre work that builds in intensity toward large jumps). Students use their eyes to see and their ears to listen and memorize the teachers counts spoken aloud, and movements demonstrated by her. Dancers copy their teacher's fluid patterns of bending the knees, stretching the feet and lifting the legs higher and higher. There is a peculiar dialect that blends French and English speak. (Field notes from Field Site III, September 26, 2011)

Silence in this space is sacred, an inherent part of the learning process. At the core of the cultural ethos of learning is the quest for mastery and respect for authority. Students must employ a mix of visual, auditory and kinesthetic learning to pick up complex movement patterns and sequences. I suspect many students are concrete experiencers (i.e. prefer to experience movement). Students work to hone their short term

[40] I have adopted Berleant's (1970) construction of the "viewer" within the aesthetic field in which he describes dance as an allographic art form. Allographic arts, which he includes all the performing arts, require "the work of art" to be transmitted through an intermediary—the performer. In the aesthetic field of dance the intermediary is the dancer. Conversely, in autographic arts, such as visual art, the viewer has direct access to the art object which can transcend space and time. In dance the medium of the movement is the performer's body and cannot transcend time and space. This body, which has been historically and culturally constructed, has a profound impact on the teaching and learning of ballet. (pp. 46-90)

memory of the sequences in order to replicate the movements directly after watching their teacher as quickly as possible. There is a veil of urgency to pick up dance movements quickly and efficiently.

Implicit and Explicit Classroom Protocols

> The ceremonial "Ready and" causes the energy in the room to become still, focussed, poised to begin. Dancers hold their right hand on the *barre*, ready to work the left side of their body. Eight counts of music allow them to breathe and move one arm to the side, held in an elegant curved shape. Eyes are focussed straight ahead, some looking alert, some looking tired, some looking disengaged. The musical introduction leads into the melody weaving the bodies in unison. While the exercise is being performed in the room, the teacher circulates, walking and providing verbal cues that offer technical, musical or artistic feedback in the moment. When the exercise is completed on one side, students pause and become pedestrians again. The teacher delivers quick verbal feedback. The musician waits for her cue to begin again. Bodies quickly stretch out kinks of muscular discomfort or fix their ballet slippers, or adjust hair that has dislodged. Students communicate through body language and facial expression how they feel they did. Frustration, acceptance, resignation, even fear all expressed in a matter of moments. There is not a lot of time. "Ready and…" says the teacher. The same exercise repeats with the left hand on the *barre* and the right side of the body experiencing the same movement sequence with the implicit notion that the second time through, students will have improved their execution technically or artistically. This goes on for approximately 45 minutes, each exercise at the *barre* executed twice for each side of the body. Heat, sweat, breath build in the room. (Field notes from Field Site III, September 26, 2011)

Students in this learning space know and understand these implicit and explicit classroom protocols. It is an inherent part of this disciplinary culture.

Modes of Learning and Socialization

> Some students stand still to memorize the pattern of steps demonstrated by the teacher who provides both technical and counting cues, which will soon be replaced by the musician's music. Others move with her, watching and copying the movement, allowing their bodies to experience the patterns, directions and sequencing before they have their chance to try. How one learns to memorize the exercise of the moment seems to be optional, although it is clear that some students would benefit from more observation while others would benefit from more movement during this initial but crucial learning stage. If something is unclear, it seems that students choose from three implicit options: (a) students quickly ask the person standing next to them before the music begins to clarify a step or direction; or (b) they ask the teacher to clarify and she reviews; or (c) they try to figure it out as they go by copying another person in the room. (Field notes from Field Site III, September 26, 2011)

The teacher is expert. She is viewed as the exemplary visual example of how movements should be executed. Visual, auditory and kinesthetic cueing are interwoven methods of communicating the aesthetic tasks. In turn, students must learn and understand using from all three modes of delivery. The mix of

French and English language is clearly insiders' language of this space. The French words represent the legacy of codified movements from ballet's original home of the French aristocracy. The English words fill in the details of how these traditional warm-up exercises, *plié*, *tendue*, *dégagé* are to be executed. If a student had never taken ballet before, they would be challenged to keep up. Prior exposure to this culture of teaching and learning is required to keep up in this learning space.

This profile of disciplinary culture of teaching and learning dance at the university, which revealed a unique cultural ethos, implicit and explicit classroom protocols and modes of learning and socialization, provides an important contextual foundation from which to discuss in-depth interviewees responses from dance-specific scenarios of typology model descriptions.

Discussion of Students' Metacognitive Embodied Scholarship

The following section highlights (a) how each university midway model facilitates metacognitive embodied scholarship (b) students' response to the approach and (c) the possible relationship between students' awareness of how their typology may help or hinder their in-studio challenges. Field Site I offers an example of collaborative learning to promote metacognitive embodied scholarship. Field Site II offers explicit references to typology models in the dance studio and Field Site III implicitly explores metacognition through group discussions of students' approach to learning dance content.

Collaborative Learning at Field Site I - Education Midway Model

Field Site I was identified in this research as offering the strongest educational emphasis of all three university field sites under investigation. Understanding how one learns, not just what one learns, drives this dance studio learning space (Class Observation Notes, November 16, 2012). In addition to traditional forms of verbal cueing and feedback as described in the disciplinary cultural profile above, ballet teachers at this site employed collaborative learning exercises to encourage students' metacognitive awareness of not just what they were learning, but to raise awareness of alternate ways of learning, seeing and experiencing dance and associated feedback. For example, after students performed a *barre* exercise the teacher would ask students to work in partners on a particular step or sequence. One student would dance and then receive specific feedback either on their partner's execution, timing, musicality, or

postural alignment. Then they would reverse roles, allowing both partners to concretely experience movement, abstractly conceptualize movement concepts, and reflectively observe. As such, this collaborative learning exercise allowed students to explore multiple ways of learning and understanding dance content that breaks away from the traditional one-way communication from teacher to student that privileges concrete experiencer, introverted personality and visual learner. Emily speaks to the impact of a collaborative learning experience she experienced in university ballet class.

> Before I was like, I don't know why we are doing this but then, wow, in ballet it helps so much because this one person is looking at what you are doing several times. We had to dance something four times. At the beginning I was like, I can't believe we are doing this four times, but by the fourth time, she [the partner] would repeat, do this, do this, and then she would say, "Oh, you are doing this much better now." It makes a difference. I was surprized about how many corrections, I got. I did get quite a few corrections compared to what I thought I would get. Yes, that partner work really helps a lot.

There is evidence in Emily's quote of growth and adaptation to this new way of experiencing feedback that implicitly facilitates metacognitive awareness through the action of observing and being observed by someone else in collaborative partner work in the dance studio. When Emily was given dance-specific typology models descriptions to choose the methods through which she preferred to learn and understand she said, "Wow, I really have to think about them. It is good. Now I am starting to really know myself." When asked whether her new found knowledge aided or hindered her in-studio experience in any way she said,

> I have come to learn that if the teacher says a sound, not the word plié but a sound that shows the quality of the movement of a *plié*, that helps and I think that speaks to my auditory learning preference. Ya, in the old studio the teacher would say the work *tendue* and *plié* she would almost sing the music at the same time and that really helped - it gets in your body and without really even knowing it you are doing it when she is on the beat so ya so knowing this really helps.

In relation to the Myers-Briggs personality profile, a number of in-depth interviewees at this site who self-identified as introverts indicated they struggled with these in-studio collaborative learning moments, stating they would prefer not to have to interact with their classmates and wish they could "just dance" like at their private studio. By the third interview, however, some students indicated that the

collaborative exercises helped them overcome their shyness. Dahlia went so far as to say that knowledge of her personality profile made her realize how much her shyness was holding her back in her dance classes.

Explicit References to Typology Models at Field Site II – The Professional Midway Model

Field Site II was identified as the most professionally driven midway model of the three sites under investigation. Within this professional training conservatory style of learning, students were expected to pick up exercises quickly, efficiently and to communicate them with emotive expression and artistry. It was noted in the class observation field notes the "the veil of urgency for technical competency hangs heavy in the air at Field Site II" (Class Observation notes, Oct. 22, 2011).

This was the only field site in the study in which the ballet teacher explicitly asked students to consider *how* they learn, not just what they learn. She asked students to become metacognitively aware of their preferences not only to facilitate memory of the work, but also to facilitate proper kinesthetic execution. The sense of urgency to attain short term and long term memory was palpable; getting students to consider how they learn and to increase their proficiency across all learning styles, not just their preferred approach, was positioned as a necessary skill at Field Site II.

Elyse, in her second in-depth interview, explored how she wanted to apply her new-found insights into how she learns in ballet, to the challenges she was experiencing in her Jazz class. First, Elyse indicated she preferred to learn by observing at her pre-university learning context i.e., she was a reflective observer. Her new university Jazz teacher encouraged the class not to rely "so much on how everyone else is doing it but to feel it yourself." Elyse interpreted this as "feeling it in your body." Then she said, "If I only hear an exercise first and do it myself without watching the others I find it challenging, but if I do both, watch and do, that helps a lot." Elyse began to realize that she could not solely rely on her preferential approach of being a reflective observer. To adapt to the demands of her new Jazz class, she realized she needed to adapt a dual approach to learning this new style of movement. She was empowered to overcome this transitional challenge as a result of this metacognitive awareness and it is this skill that I call metacognitive embodied scholarship.

The fast-paced in-studio dance experience rarely provides time and space for such reflection. The opportunity to discuss Elyse's learning challenges in her Jazz studio, coupled with insights into her approach to learning ballet, clearly had an impact on Elyse and her transition experience.

Group Discussions of Learning At Field Site III – The Balanced Midway Model

Field Site III offered a balanced process and product-oriented approach to the university midway model. Based on my class observations, the first-year ballet teacher at this field site encouraged students to share their learning discoveries with each other through discussions about their own learning process. During my first classroom observation of this group in Fall of 2011, the students seemed to initially struggle with their teacher's desire for discussion. This was evident when the teacher would pose a question about the learning process and no one would respond. By the second classroom observation in the Winter term of 2012, however, students seemed more comfortable with these group discussions.

In relation to memory acquisition, Kara at Field Site II was asked to describe how her new insights into her memory loss may be attributed to the decay theory. She said,

> I am actually really bad with that [memorizing steps]. I don't' take that time to get the exercise down unless it is something that I am going to have to do onstage, then I do, but ya, in…like Graham,[41] I never work on the exercises outside of class. I know I should, but I guess I get them in my memory by doing them. Repeating them each week.

Kara's narrative raises the point that even with new insight into how one learns and remembers material, the motivation and persistence has to be there to make a change in learning style. In most cases, in-depth interviewees reported substantive change to the way they view and approach learning in the dance studio after the second interview. Most students seemed to harness the persistence, internal motivation and resilience to make adjustments to how they learn with this new-found information. More research in this area would need to be conducted to further explore the possible relationship between metacognitive embodied scholarship and the necessary persistence, internal motivation and resilience students might require to facilitate their overall transition experience.

[41] Graham refers to a modern dance technique named after the modern dance pioneer, Martha Graham.

In sum, when in-depth interviewees' metacognitive awareness of their learning style and memory approaches were related to the different goals and teaching approaches at students' corresponding field sites, the data revealed that (a) each university midway model had its own approaches to facilitating metacognitive embodied scholarship;(b) not all students necessarily liked, or could at first understand the pedagogical intent of certain new approaches to their learning; (c) in time, some students demonstrated shifts in their approach based on new insights in how they learn and adjusted their learning either as a result of the in-depth interview discussion or the approaches offered in their dance classes that either implicitly or explicitly facilitated metacognitive embodied scholarship.

Moral Development in the Cognitive Dimension

While the previous section disseminated findings related to students' metacognitive embodied scholarship, this final section associated with the cognitive dimension seeks to address moral development within the cognitive dimension. Pascarella and Terenzini (1991) remind us that,

> 'Healthy' responses to cognitive or affective conflict are presumed to lead to a reformation of existing structures that incorporates new and old knowledge, attitudes, values, and self-concepts in revised, coherent, integrated perceptual structures at the next more advanced stage or developmental condition. (p. 28)

Furthermore, cognitive structural theorists like Kolhberg (1969), "seek to delineate the nature and sequence of progressive changes in individuals' cognitive structures and rules for processing information on the basis of which moral judgements are made" (Pascarella & Terenzini, 1991, p 30); however as delineated in the literature review, they do not fully account for women's experiences. Since the demographic data confirmed this cohort of dance majors is predominately women, I have chosen to present one example of a 'healthy' response to a female students' affect conflict with her ethnic identity and how this conflict (a) affected her transition experience, and (b) using Gilligan's different voice model, how reformation of this student's self-concept was revised. There were other examples evident in this research of moral development at play within the cognitive dimension, but due to space, this example was chosen because it also gives voice to the immigrant students' transition experience.

Natalia, attending Field Site III, expressed her concerns that her Asian status might make it difficult for her to make friends in her new program.

> Well coming back after the summer in the Philippines, I kind of felt like, because I am Asian, some people don't consider Philippines to be Asian, but then I do. I know this sounds strange but, I kind of felt like that since I am Asian, people wouldn't want to be my friend unless they were Asian too. I know that is so weird but that is how I saw it in the beginning. Sorry…

It had become clear that Natalia thought she might offend me. I assured her that she was fine and only to continue if she felt comfortable. The discussion finished with this response.

> I guess thinking that way made me kind of shy. When I got more comfortable, I got really close to White people. I thought that they didn't want to be friends with me because I was Asian, but in truth it was because I was thinking that way and that made me act kind of shy. So it was more about me and how I saw that.

One can detect Gilligan's (1993) two main levels of moral development in Natalia's narrative. The first Level – orientation to individual survival –was evident in her self-protective approach to making friends as a result of her perception that being Asian would be barrier to connect with people in her class. For Natalia, "there was no right decision" on how to operate when she first arrived (as cited in Evans et al. 2010) As Evans et al. (2010) write of Gilligan's theory, the woman is "pre-occupied with survival, and unable to distinguish between necessity and desire" (p. 112). Natalia at first intentionally isolated herself as a form of protection "against the pain associated with unfulfilled intimacy" (p. 112). Gilligan contends that the goal at this level is "to fulfill individual desires and needs for the purpose of preserving the self" (as cited in Evans et al. 2010, p. 112). Natalia transitioned from this self-protective mode to reaching out, moving her toward Gilligan's second level—goodness as self-sacrifice. She began to take a more independent view of the world, "one of richer engagement with and reliance on others, survival becomes social acceptances" (p. 112). Natalia then moved to the second transition—from goodness to truth—as she struggled to "reconcile the disparity between hurt and care" (Gilligan, 1997, p. 498). When Natalia recognized that she may have projected her concern for being Asian which resulted in her acting shy and distant she moved into the third level of Gilligan's moral development theory—the morality of non-violence. In this level, Gilligan suggests the individual then has a "transformed understanding of self"

(Gilligan, 1977, p. 504). Within this level, it is clear that Natalia has a new respect for self and this in turn has opened doors for her to "recognize her power to select among competing choices and keep her needs within the mix of moral alternatives" (as cited in Evan et al. 2010, p. 113).

When I asked Natalia whether she felt being involved in this study affected her transition experience in anyway she said, "It did. I don't know if it had to do with the study itself, but more to do with the opportunity to talk to you." Many in-depth interviewees offered similar responses to this question. The opportunity to communicate and reflect on one's experience of transition may potentially facilitate metacognitive awareness which in turn may promote persistence, resilience and internal motivation to continue which in turn may facilitate students' transition.

Conclusion

The purpose of this chapter was to discuss and analyze findings related to students' social, psychosocial and cognitive dimensions of their university experience. The analysis of the social dimension used Johnson et al.'s ecological perspective of students' communication environment. Building upon the findings related to the three stages of transition, macrosystem level themes included gendered socialization, urgency for technical competency, and the idealized dance aesthetic. At the exosystem level, access to health care, healthy food and campus safety were noted along the transition continuum. At the mesosystem level, old friendships maintained, new friendships established were noted and at the microsystem level, persistence, resilience and internal motivation were noted when students had a metacognitive awareness of not just what they learn but how they learn. Key findings related to Chickering and Reisser's (1993) seven vector descriptions within the psychosocial domain showed the majority of first-year dance majors in this study are hovering around the first four vectors: achieving competence, managing emotions, moving through autonomy toward independence and developing mature relationships. Some students showed development in the remaining three vectors: establishing identity, developing purpose and developing integrity. Lastly the cognitive dimension revealed a possible connection between the development of metacognitive embodied scholarship and overcoming transitional challenges. One example of moral cognitive development in a first-year, female, international student

using Gilligan's different voice model also proposes a potential relationship between moral cognitive development and the transition experience.

Overall data presented and discussed in both Chapters 6 and 7 on the pre-university experience and Chapters 9 and 10 on the current university experience provided a foundation from which to make a final comparative analysis of the pre-and current university experience in Chapter 11.

CHAPTER 11: Final Comparative Analysis

This chapter has three goals: to provide a comparative analysis of the findings related to the pre- and current university experience collected during this eight month collective case study; to consider the implications of this comparative analysis in relation to the HE transition and dance research; and to discuss lessons learned from this discipline-specific inquiry. These findings inform the ensuing list of recommendations for all members of the dance education community invested in facilitating the dance major's transition process, including pre-and current university educators, administrators, and government stakeholders.

Purpose of Comparative Analysis

The purpose of this comparative analysis is to synthesize the similarities and differences between this project's key findings, including dance majors' demographic backgrounds, the pre-and current university learning contexts, and pre-and current university learning experiences. The analysis begins by reviewing the project's central purpose, conceptual framework, method, and the central research questions that generated the key findings for the study.

The central purpose of this collective case study was to explore the social, psychosocial, and cognitive dimensions of how first-year dance majors make meaning of their transition from multiple, disconnected pre-university learning environments into their current university dance program. Three of Canada's largest university dance degree-granting programs were chosen as field sites based on their relative size, urban location, and common Western theatrical dance subject, classical ballet. The study was bounded by the in-studio experience of classical ballet, the common curricular subject of students' pre-and current university dance experience. A review of the established scholarly literature on HE transition and dance research helped to formulate a conceptual framework from which to structure, discuss, and analyze the social, psychosocial, and cognitive dimensions of the student experience along a sociocultural perspective of Tinto's (1993) three-stage theory of transition proposed by Kuh and Love (2000). External variables such as student preparation, access, retention, and completion were addressed throughout. Within this conceptual framework, Smith-Autard's (2002) art of dance education models

offered a theoretical framework through which to categorize the multiple pre-and current university learning contexts. Multiple forms of qualitative data were collected for this collective case study, including: a demographic survey of the entire 2011-2012 cohort of dance majors at each university; a series of three in-depth interviews of no more than 11 and no less than six participants from each site; two observation sessions of participants' first-year university studio ballet technique class (one in the Fall and one in the Winter) of no less than two and no more than three days; field notes and reflective journaling; and an analysis of other documentary sources in the form of school newspapers, university websites, and broader dance community flyers, events, and performances.

The comparative analysis serves to answer each of the project's research questions: Who is the dance major in transition? What are the similarities and differences between students' pre-and current university learning environments? How do the similarities and differences affect their learning of dance at university, and how do these issues relate to transition? How do dance majors describe and make meaning of their pre-and current university dance experience? How do these similarities and differences between their pre- and current university learning contexts relate to issues of transition?

Central Research Question 1:

Who is the dance major in transition?

Based on the descriptive analysis of 117 demographic surveys gathered across three Canadian dance university field sites, and cross-referenced with a smaller sample of 27 in-depth interview participants who were interviewed three times throughout their first-year experience, the following profile emerged. It does not represent the entire cohort, but rather offers a snapshot of the defining demographic characteristics of the majority of dance majors in this study. A comparative analysis between the demographic majority and underrepresented groups, including male students, international students, ethnic/racial minority groups, and mature students will follow.

Profile of the First-Year Dance Major in Transition

The 2011-2012 first-year, full-time dance major in this study was predominantly White, female, and between the ages of 18 and 19. She was Canadian born and most likely came from a middle to upper

class family, considering the yearly expenses of her involvement in extra-curricular dance classes over the past 10 to 15 years. She gained the bulk of her pre-university experience at a local private dance studio in her hometown, which was typically located within the same province – and in many cases the same city – as her new university dance program. The original catalyst for her to dance was typically some external form of gendered ballet kid capital (i.e. ballet book or movie) between the ages of three and five. Her mother enrolled her into her first ballet class, and took on the bulk of the organizing, driving, yearly enrollment, and emotional support for her daughter's dancing.

By the end of her elementary school years, she expressed that she had fallen in love with dance and wanted to become a dancer. The socialization of dance as a feminine activity was further reinforced at the macro-, meso-, and exosystem levels. On the microsystem level, recreational dance classes at this stage of her life were fun, afterschool activities, run by female teachers in a safe and nurturing environment. By the middle school years, this love of dance resulted in her request for more dance classes and thus her diversification into dance styles such as jazz, tap, hip hop, acrobatics, lyrical, etc. She now engaged in product-oriented dance activities like dance competition, and/or exam work, and the elite subcultures of which they were a part. Exams, competitions, and specialized dance programs and summer dance camps fuelled her sense of urgency around technical competency, and the idealized ballet aesthetic emerged through a definitive shift in her instructor(s)' teaching style. By the late middle school years, authoritative teaching practices entered her local private dance studio experience through summer dance camps where she was exposed to a professional training conservatory where discipline, authority, and silence were valued. She briefly fell out of love with dance and considered quitting, but resolved that her love of dance was too great to do so. Together with her mother, she made the decision to either change to a dance studio in which this authoritative style of teaching was not present, or accepted the authoritarian method of teaching which then evolved into a dysfunctional and co-dependent relationship with both her teachers and dance itself. During this time, expenses associated with her private dance studio classes continued to mount and she became more aware of the financial commitment her family made for weekly

dance classes, dance attire, costume fees, exam fees, and driving to and from rehearsals, classes, and competitions around the province.

Although dance courses were offered at her local high school in the form of a newly introduced provincial K-12 dance curriculum, she opted not to enroll in these optional classes, since she believed they would not advance her technical competency (her overriding concern at this time). Instead, she sought a more intense dance experience at the high school level by auditioning for a local performing arts high school. If she lived in rural Canada, this might not be an option for her, but because she lived in or near a major urban area, she was able to add this pre-university midway model of dance education to her private dance studio classes, where she continued to participate in exams and competitions. She viewed the teachers and classmates at her private dance studio like a second family; however, by this point she also became keenly aware of the power of the private studio owner, and disliked the instances of favouritism and studio politics she observed.

At the performing arts high school, her new dance teachers urged her to understand and engage in dance as a form of non-verbal expression. This message clashed with that of her long-time private studio competition dance teachers, who did not seem concerned with "how" she expressed herself through dance, but rather "what" difficult dance vocabulary she could execute for the next competition. Her dance and academic schedule grew more and more intense as she tried to balance her performing arts high school dance classes, private studio work, and academic homework. She knew she wanted to attend university like her parents. Both of her parents earned an undergraduate degree and thus she was socialized at the mesosystem and exosystem levels to believe earning a degree would provide her with the kind of job security her parents desired for her. At this stage of her transition process, she did not believe the discipline of dance could alter her parents' notion of post-degree job security; she simply wanted to continue dancing while earning her degree. Her parents, however, believed their daughter's disciplinary choice would affect her future job security. So although they might have offered some support for her choice to attend university for dance, they also encouraged her to entertain more traditional disciplinary degree options either in conjunction with, or instead of, majoring in dance. She investigated Canadian

university dance programs and turned to her high school guidance counsellors, private studio teachers, and friends to gain more information. High school guidance counsellors offered little information, And her private dance studio teachers were somewhat dismissive of her desire to attend university for dance. She therefore gained the bulk of her information about Canadian university dance programs on-line. At this stage of the transition process her father once again strongly encouraged her to pursue degree options that offered a more secure career. She compromised by agreeing to pick up a second major or minor after her first year, in a disciplinary area that her father contended would offer her a back-up plan should a career in dance fall through.

She continued to put in long days of balancing dance at two disconnected pre-university learning sites: the private dance studio professional model, which she had by then attended for close to twelve years; and her performing arts high school midway model, which she had attended for four years. She applied to two local university dance programs and was accepted into both, based on her high school academic grades. Then she sought admission into the university dance program by audition. The audition marked her first degree of separation from her pre-university dance learning environment. She gained first-hand dance experience at each of the university field sites of her choice, then compared their teaching approach, curricular content, dance facility, and campus. She chose the dance program that most closely resembled her prior experience in relation to teacher style and mode of delivery, that also fit with her evolving career plans. Her vocational goals right up to the second degree of separation (geographic re-location into her current university dance program) included her childhood dream of performing with a contemporary dance company and/or returning to her private dance studio to teach, like her own private studio teachers.

She opted to live on-campus, even though her parents lived in town. This way she was able to experience residence and living on her own. She was still able to return to her private dance studio on holidays to participate in her old dance class, and maintained ties with former classmates and teachers. Still, during this stage of separation and transition she missed the camaraderie and sense of accomplishment she used to feel doing dance competitions and dance exam work.

By the time she reached the transition stage, the excitement of arriving at her university dance program had worn off and she began to feel somewhat overwhelmed by the new social and academic demands placed upon her. She liked her new independence, but also missed both her actual family and her private studio "family." The class size at university was four times larger than at either her private dance studio or her performing arts high school. Although the majority of her new classmates were roughly her age, and seemed to have also transitioned directly from high school, she learned from some of her classmates that they took anywhere from one to four years as a gap period to travel, and/or to take or improve their high school credit courses before attending university. She briefly wondered whether this might have been a good idea for her, but decided that being one of the younger dance majors gave her a competitive edge.

At this stage of her transition experience she was relatively unaware that she reflected the dominant White demographic of the program, and was not conscious of the fact her university classroom space did not reflect the cultural diversity of the general student population on campus. She was not at all surprised that the majority of her university dance classmates were women who also trained at a dance studio like her, and was instead quite surprised to learn there were on average two to four men in her ballet classes. She believed the men received more of the teachers' attention, and wondered if the teacher noticed how hard she herself was trying in class. She felt (perhaps resentfully) that she was not getting nearly the same amount of individual attention she got back at her private dance studio. She also believed her private studio teachers covered more dance complex dance vocabulary and wondered why the university class spent so much time repeating dance steps she used to do years ago, focussing on her alignment and movement quality. This is not what she expected from the program back when she applied. She missed the sense of risk and excitement in trying to execute challenging tricks that she got from the style and approach of her private studio dance training. She began to worry her technical competency was eroding instead of improving. She was also surprized she had only one to two weeks to memorize dance content now, when her private studio ballet exam work allowed students an entire year to perfect movement vocabulary. She was not sure why she could not remember her exercises each day, and

anxiously worried that she was the only one struggling to keep up. She also wondered when her ballet teacher would insist that everyone warm-up before class and stay silent throughout the class itself – she preferred the silence and discipline of her private dance studio, and .found her new classmates' chatter distracting and confusing. She was caught off guard by (and wary of) her university dance teachers' expectation that students would reflect and comment on both their learning experience, and the artistic and technical purpose of dance vocabulary. Previously, all she had to do was copy the steps. Her existing anxiety over the new approach was exacerbated when an old dance injury flared up, preventing her from dancing full-out. This added to the stress of worrying about the unspoken judgements of her teacher and fellow classmates to her list of concerns.

Comparative Analysis of the Demographic Findings

This next section offers a comparative analysis between the demographic majority (as described in the profile immediately above) and the following minority groups not present in this profile: male students, international students, ethnic/racial minority groups, and mature students. Key findings from the comparative analysis are followed by lessons learned, as well as a set of recommendations in relation to current HE dance and transition research.

F*inding 1: Low Male Enrollment and the Gendered Socialization of Dance Education*

The discussion and analysis of the predominantly female demographic in Chapter 4 noted a comparable female dominance in Canadian universities as seen in national enrollment statistics (Bowlby & McMullen, 2002; Frenette & Zeman, 2007; Frenette 2007). This cohort of dance majors, however, reflected a 25.7% higher female enrollment compared to the national average. Why were there so few male dance majors? Chapter 4 identified the historic roots of Western theatrical dance (Anderson, 1992; Au, 2002; Foster; 1996; Jowitt, 1988; Lynne Hanna, 1988; Thomas 2003) and early dance education in Canada (Richard 2010; Sayers, 1997; Warner, 1995) as possible reasons for the low male enrollment found in this study. Risner (2009) further corroborates this analysis of the demographic findings. He notes "[HE dance education] research indicates that the overwhelming majority of the student population engaged in dance education and training is female" (p. 58). He contends that with,

> …hybrid research agendas and methodologies from feminist thought, critical theory, gender studies, critical pedagogy and most recently men's studies, dance education literature has begun to focus on ways in which socially embedded assumptions about gender and dominant structural power relations produce unjust educational and sociocultural outcomes. (Risner, 2009, p. 72)

Such "unjust educational and sociocultural outcomes" emerged in this study when male students recalled being shunned in their first attempt to join an all-female dance class. The theme of the homosexual stereotype lurked throughout, with male students feeling the need to confirm, "Well, I'm not gay," and female students stating, "I know most men in dance are gay." The female student quoted here does not think it is bad or repellent that "most men in dance are gay," but rather universally true. Gendered socialization, was evident when female participants made statements such as, "Every girl wants to be a ballerina, right?" or "When you are a kid your Mom puts the girl in ballet and the boy in soccer." Unlike the gendered kid capital that sparked female students' interest in dance, male students were inspired by either dance being part of their familial culture, or witnessing a sister or male student dance. Male students also communicated their love of competitive dance. They viewed dance as a sport and were drawn to the physicality it offered. Like their female counterparts, male students gained the bulk of their pre-university experience from the private dance studio; however, they did not share the same pre-university experience. For example, some male students in this study were not welcomed by their first private studio, while another hid his extra-curricular involvement in dance from his peers by opting not to take a K-12 dance class for fear of "being found out" because of the "male influence and stuff." These examples further corroborate the pervasive internalized gendered socialization of dance that surfaced again and again in this study's findings.

Taylor (1999) found similar evidence of internalized gender stereotypes in her study. She writes, "The girls of my study are very dismissive of the range of physical behaviours boys demonstrate; boys 'play football all the time.'" She goes on to report that girls assumed ballet would be too slow for boys. Risner (2009) notes that the disproportionate female inclusion in dance doesn't mean women are afforded more opportunities than men. Risner suggests that this is linked to the "seeming legitimacy men bring to dance that, although they constitute a definitive minority, males often receive more attention and

cultivation in their classes, training, and scholarship awards" (p. 59). This too corroborates the findings in this study that female students felt their male counterparts received special treatment. One participant went so far as to say it made her jealous.

Finding 2: Low Minority and International Enrollment and the Eurocentric Focus

A descriptive analysis of the demographic data revealed that over 70% of participants in this study self-identified as White. Ethnicities marginally represented among this cohort included: multi-racial, Chinese, Filipino, Black, Latin American, and Japanese. Even among the 5.1% of international students, half self-identified as White. Not unlike the analysis of gender, disparities across ethnicity are found in Canadian universities in national enrollment statistics (Bowlby & McMullen, 2002; Frenette & Zeman, 2007; Frenette 2007). Demographically, 94.4% of the dance majors within this cohort of 117 students were registered as domestic students, of whom 68.7% self-identified as White and 85.34% identified Canada as their place of birth. Why was this group so homogenous across ethnicity/race? The possible reasons lead back to the same issues described in relation to the homogeneity across gender: the historic roots of Western theatrical dance (Anderson, 1992; Au, 2002; Foster; 1996; Jowitt, 1988; Lynne Hanna, 1988; Thomas 2003), and early dance education in Canada (Richard 2010; Sayers, 1997; Warner, 1995).

Dance anthropologist Kealiinohomoku (1970) in her seminal article, "An Anthropologist Looks at Ballet as a Form of Ethnic Dance," positions ballet as an ethnic dance form that further illuminates why the race/ethnicity in this study is predominantly White. As an anthropologist, she defines "ethnic" as a group which "holds common genetic, linguistic, and cultural ties, with special emphasis on cultural tradition" (p. 92). Based on this definition she believes, "every dance form must be an ethnic dance form" and ballet is no exception (p. 92). She lists the use of: "the proscenium stage," "the star system," "the use of French terminology," "the stylized Western customs enacted such as mannerisms from the age of chivalry, courting, weddings," themes of "unrequited love, self-sacrifice", and "religious heritage" to name only a few themes and characteristics of ballet and ballet performances (p. 92). Kealiinohomoku

notes that although some scholars do not share her view because ballet is often viewed as the "product of social customs and artistic reflections of several widely differing national cultures," she contends:

> Nevertheless, ballet is a product of the Western world, and it is a dance form developed by Caucasians who speak Indo-European languages and who share a common European tradition. Granted that ballet is international in that it "belongs" to European countries plus groups of European descendants in the Americas. But, when ballet appears in such countries as Japan or Korea it becomes a borrowed and alien form. Granted also that ballet has a complex history of influences, this does not undermine its effectiveness as an ethnic form. (p. 92)

If we view ballet as an ethnic dance form, then this in part explains why the demographic findings represent the ethnicities of those who have participated in this ethnic dance form for centuries. As a centuries old ethnic dance form, the teaching and learning of ballet continues to perpetuate the inherent part of its highly feminized, idealized aesthetic which excludes large segments of the Canadian population. The segment of the Canadian population presented in this study was not surprisingly then, the young, White and female.

The question is: Does it matter that university dance programs continue to place Western theatrical dance and ballet at the centre of the curriculum, in the increasingly globalized society of the twenty-first century? How might the gendered socialization and gendered stereotypes integral to the core curriculum of this dance genre unconsciously or unconsciously affect the audition and selection process of its students, demographically-speaking?

Lessons Learned from the Demographic Findings

HE dance researchers are not the only group asking such questions. The HE transition research is positing similar concerns with regard to gender and ethnic disparities within the Canadian university population. Canada, according to Guo and Jamael (2007) "is an immigrant society" in which "18.4% of the total population was born outside of Canada," and "13.4% were visible minorities" as of May of 2001 (p. 27). As a result of the transformative role immigration has played in Canada over time, "Canadian universities and colleges are becoming increasingly ethnoculturally diverse" (p. 27), a trend further augmented by the increasing enrolment of international students. This ethnocultural diversity and above-average international student enrollment was <u>not</u> reflected in this study's sample population.

Guo and Jamal (2007) point out that with increased cultural diversity in university classrooms, "Minority and international students bring their values, language, culture and educational background to our campuses, to add to and enrich our educational environments" (p. 27). When students in this study were asked whether they felt their gender, age, and ethnicity affected their transition in any way, it was evident that the majority of dance majors were relatively unaware of how their demographic categories may have facilitated their transition. Although some in-depth interviewees were able to identify a few advantages and disadvantages associated with their gender and age throughout their dance transition process, very few were able to identify the role their ethnicity may or may not have played in their transition process. The notable lack of diversity in the university dance classroom space now becomes a moral and ethical question. What role should Canadian university dance programs play in fostering a diverse and equitable dance community? A 2014 Internationalization Survey by the Association of Universities and Colleges of Canada (AUCC), states with "globalization becoming a pervasive force shaping higher education" more than 96% of Canadian universities now include internationalization as part of their strategic planning (AUCC, 2014, p. 3). The report asserted that "Universities are increasingly called upon to demonstrate their economic relevance to society, including through their internationalization activities; there is greater competition for prestige, funding and student recruitment among universities at both national and international levels; and research increasingly involves international co-authorships and partnerships" (p. 3). What role might the university dance program play in fostering an equitable dance community?

HE dance education researchers Banerjee (2010), Johnson (2011), Robinson and Domenici (2010), Risner (2010), Shapiro (1998; 2009), Smith (1998), Stinson (1998; 2005; 2010), and Watley (2007) have considered the role of ballet and other Eurocentric dance forms in the academy, and reflected on precisely this question.. In Stinson's (2005) article entitled "Why are we doing this*?"* she reflects on how, in her nine years as department head of an American university, she felt she had to meet the university's institutional goals, which meant she often had to tailor the program to a specific dance market. A similar force may be shaping Canadian university dance curricula. The private studio market

caters to Western theatrical dance, and its graduates seek postsecondary dance training from Canadian university dance programs in those same genres, thus perpetuating programs that draw a homogenous demographic across age, gender, and ethnicity.

Fundamentally, Stinson (2010) believes the world has changed dramatically since she first began teaching dance, but questions how much dance programs have changed to keep pace with the times. She wonders how much dance educators simply continue doing what they have always done in order to "feel competent and right and avoid uncertainty?" (p. 137). She boldly asks dance educators to consider, "What dance content should be taught? Whose dance/what kind of dance should be taught? (White Western dance forms or other global forms? Forms identified as art, entertainment, recreation, other?) What is the primary purpose? Who should dance education be for? Who is being encouraged and who is being left out? (Think about gender, socio-economic class, culture/ethnicity, other differences)" (p. 139).

These are powerful questions in light of this study's demographic findings. Not only was this cohort of dance majors predominantly female, middle to upper middle class, and White, but it also contained a low international student enrollment compared to national averages. Shapiro (2009) places this debate in the context of globalization. She writes, "We live in a global society where cultural globalization, the transnational migration of people, information, and consumer culture is prevalent. Our ability to experience a virtual world, even as we physically might stay in one place, has changed our sense of boundaries, our sense of location, even our sense of time" (p. 189). She notes that, "It has only been in our recent history that we have begun to attempt to respect cultural diversity and sought to avoid ethnocentrism" (p. 186). In the context of dance education, she, like Stinson (2010), believes many educators view the way dance has been taught in the past as the right way, but she challenges dance educators to "dance within the complexity of achieving diversity within unity" (p. 186). Stinson (2010), Shapiro (2009), and Risner (2010) echo a collective call among leading dance education researchers to not only consider who populates university dance classroom spaces and why, but also who does <u>not</u> populate these learning spaces, and whether this aligns with educators' and programs' collective core values and beliefs about the broader purpose of a university dance education.

How do these larger philosophical questions about diversity, inclusion, and the role of university dance education intersect with this discussion of student transition? The connection lies within this research's adoption of the sociocultural perspective of Tinto's theory of student departure, which not only examined transition as an individual psychological experience having social, psychosocial, and cognitive dimensions, but also as a sociocultural phenomenon. Therefore, in relation to the individual psychological experience, this research has identified (a) general transitional challenges implicated in the HE transition research,[42] and (b) dance-specific transitional challenges unique to the culture of teaching and learning dance.[43] In relation to the sociocultural perspective, this research has identified "the collective, mutually shaping patterns of norms and values, practices and beliefs and assumptions that guid[ed] the behaviour of individuals and groups" (Kuh & White, 1988, as cited in Braxton, 2000, p. 198) which have had a particular impact on the demographic subgroups of men, international students, and mature students. The "mutually shaping patterns of norms and values" identified in this study included the homogenizing tendency of the Eurocentric dance practice of classical ballet evident in the pre-and current university experience, which perpetuated the privileging of the White, youthful, female body. This in turn had a marginalizing effect on male students, immigrant/international students, minority groups, and the mature student demographic.

More specifically for the male student in transition, in addition to general and dance-specific individual transitional challenges, evidence of gendered stereotypes about male dance majors' sexual orientation at all four levels of students' communication environment (macrosystem level through to microsystem level) became an additional sociocultural transitional challenge for men in this study. For the immigrant/international student, in addition to general and dance-specific transitional challenges, sociocultural challenges included adjusting to the new dominant culture, adopting English as a second language and both real and imagined barriers to making new friendships as a result of one's racial

[42] E.g. social and academic challenges, lack of social support, receiving insufficient information about the realities of university life, pressures from parental expectations, financial concerns, separation anxiety from friends and family, and low self-esteem.

[43] E.g. transitioning from not one, but multiple, disconnected, pre-university learning contexts with a potential lack of metacognitive awareness about how to translate theoretical knowledge into embodied practice.

identity. Lastly, the mature dance major was slightly more marginalized than others by the all-pervasive sense of urgency for technical competency and privileging of the youthful body. The following six recommendations propose how the university dance community can address these additional challenges experienced by demographic subgroups of the dance major population, thereby facilitating the success of their overall transition.

Recommendation 1: Critically Examine Issues of Gender, Sexuality and Movement in the Dance Studio

Risner, as cited in Polasek and Roper (2011), provides a hopeful and optimistic recommendation that "dance education may serve as an important means for disrupting dominant cultural assumptions about acceptable ways of being and moving for males" (p. 191). Polasek and Roper (2011) believe:

> It is imperative that dance educators include discussions and reflection on issues surrounding gender and sexuality within the classroom. Exploring one's personal perspective and attitudes toward gender, sexuality and movement [which this study found to be powerfully entrenched in the pre-university experience] is critical to learning how to reconfigure deeply entrenched gender expectations. (p. 109)

Furthermore, they suggest dance educators must be cognizant of the "crisis" male students in particular may encounter (Polasek & Roper, 2011) throughout their transition, and equip both men and women with an appreciation of the male experience in dance. Therefore it is recommended that:

a) Dance educators consider that "the method is the message"[44] and reflect on how verbal cueing in the dance studio might implicitly perpetuate entrenched beliefs about dance and gender.

b) Dance educators offer historical contextualization of dance content and repertoire, and ask students to consider how, when, and why certain movements become gendered. This does not necessarily mean changing choreography or repertoire, but rather encouraging students to critically examine gender roles of the past, present, and future.

c) Dance faculty become aware of unconscious or conscious forms favoring one gender over another through feedback, and general use of studio time. Both men and women in the study felt men received special treatment, extra/gentler feedback, and more dancing time in group work. Therefore,

[44] This is a phrase used by Lakes (2005), derived from the influential media studies work of Marshal McLuhan. McLuhan famously stated that "the medium is the message."

dance faculty should consider how a more equalized treatment of men and women in the studio might break down such gender rivalry.

Recommendation 2: Build an Inclusive Dance Education

Guo and Jamel (2007) contend that "To build an inclusive education, we have the ethical and educational responsibility to embrace such difference and diversity and to integrate it into all aspects of university life, including teaching and learning" (p. 27). What role should ballet play in the academy if its Eurocentric lineage and gendered socialization is still an entrenched part of the classroom ethos inside and outside the academy? Might ballet and other Western theatrical dance forms be the barrier to advancing inclusive dance education in the academy? Might the presence of ballet as part of the core curriculum be inadvertently perpetuating cycles of elitism across gender, ethnicity, and age?

Robinson & Domenici (2010) contend that Eurocentric dance forms no longer have a relevant place as part of universities' core curriculum; however, universities that have tried to diversify their core curriculum with world dance practices that are reflective of the broader ethnic demographic continue to be challenged to not make these additions token inclusions. Taylor (1999) is not shy to identify ballet training's "poisonous brew" of "certain ideal feminine beauty with a suppression of the personality and will;" (p. 177), but makes the point that "'ballet' is not itself a unitary monolithic thing" (p. 177). To do away with the art form at the university would be the loss of an opportunity for dance students to address difficult issues like homophobia and gender socialization that are not only part of dance education, but issues that permeate all classroom spaces. Might these learning moments ignite all dance participants, students and teachers alike, to make change? Why can't teaching and learning the culture of ballet create its own learning moment for students to consider difficult issues in history? In this spirit, the following program and classroom recommendations are offered:

a) At the program level, cultivate awareness that dance, (regardless of its genre) is not a "unitary or monolithic thing" (Taylor, 1999, p. 177) by offering a dance curriculum that challenges entrenched beliefs that exclude marginalized gender and ethnic groups. Encourage all members of the dance community to consider the following questions: What is the primary purpose of dance education? Who

should dance education be for? What dance content should be taught and to whom? Who is being encouraged and who is being left out? What role should Eurocentric Western theatrical dance practices play?[45]

b) At the classroom level, encourage discourse and discussion around diversity. Ask students to consider who populates their classroom spaces and why? What kind of citizens of the world are dancers? What role do they currently play in this globalized society? What role could they play in this globalized society?

Recommendation 3: Propose Ballet as a Journey of Self-authorship

Johnson (2011) seems to concur that the answer is not to expel genres such as ballet from university dance curriculums entirely. He proposes that ballet technique at the university can be an opportunity for "self-authorship of movement within the aesthetic of ballet" (p. 184). Parallel to my own evolving university ballet pedagogy, Johnson proposes a ballet pedagogy that is used as a vehicle for self-discovery. I would go one step further and include:

a) a contextualization of ballet as an ethnic dance form, and encouraging its participants to consider who does and does not populate the ballet classroom;

b) an opportunity for students to reflect upon unexamined privilege, and challenging students to co-create a teaching and learning environment that continually questions the global purpose of dance. This collective questioning would promote Johnson's journey of "self-authorship of movement within the aesthetic of ballet" but would also help diffuse the sense of urgency for technical competency that affects all dance majors in transition, but particularly the mature dance student.

Recommendation 4: Employ Feminist and Critical Dance Pedagogies to Promote an Inclusive Classroom.

Another tangible way to facilitate all transition experiences, and promote inclusivity, tolerance and a celebration of difference, is to integrate dance feminist and critical pedagogical practices into the university dance studio space. The research that explores the role of feminist and critical dance pedagogy

[45] This line of questioning was inspired by Stinson (1998; 2005; 2010)

has burgeoned in the past fifteen years. It interrogates outdated dance teaching practices and proposes feminist and critical pedagogy as the more timely and appropriate alternative (Bolt, 2006; Bond, 2002; Bond & Stinson, 2007; Clark, 1994; Kerr-Berry, Clemente & Risner, 2008; Risner, 2010; Risner & Stinson, 2010; Shapiro, 1998, 2002, 2004; Shue & Beck, 2001; Stinson, 1993, 1991, 1998, 2005, 2011; Stinson, Blumenfield-Jones & Dyke, 2008; Stinson & Schwartz, 1991; Taylor, 1999; Thomas, 1993; Wootten, 1999, 2001). This body of research not only looks to feminist and critical pedagogy to create a democratic university space, but considers the homogeneity of dance classroom spaces and explores ways to break down cycles of elitism within the culture of teaching and learning Western theatrical dance. It is beyond the scope of this discussion to review this research in its entirety. Risner (2010), however, succinctly captures its value to dance scholarship by suggesting all members of the global dance community consider an "expansive dance education" that articulates the "significance of teaching pedagogy, community awareness and engagement" (p. 98). Therefore it is recommended that:

a) dance educators consider *how* dance curriculum is taught, not just *what* is taught;

b) dance educators consider how feminist and critical dance pedagogies might promote a more inclusive, democratic university dance studio classroom.

Recommendation 5: Employ A Somatic Approach to Ballet

There is also a growing body of research exploring the unification of somatic practices, feminist and critical pedagogy, and dance (Burnidge, 2010; Dixon, 2005; Nunes, 2007). Dixon (2005), for example, unites one somatic practice with her knowledge of functional anatomy to propose an "introductory explanation of this complex issue" (p. 75). Burnidge (2010) explores the similarities "between somatic teaching methods and feminist/democratic pedagogy and posits the necessity of embodying feminist/democratic teaching methods in order to fully integrate somatic principles into the dance class" (p. 37). Nunes (2007) provides compelling alternative teaching methods for helping students find their elusive "centre" from which all movement in ballet is meant to originate. Therefore it is recommended that:

a) dance educators consider how integrating a somatic approach to the teaching and learning of

ballet might help students see skill acquisition as a process rather than a rigid dance product. This will help reorient students from their former externally-motivated experiences of dance competition toward a new internally-motivated quest for artistic depth and understanding of the craft;

b) dance educators consider how the somatic approach to teaching ballet might be employed to diminish some of the unhealthy and unproductive forms of student competition and rivalry detected within the university dance studio.

Recommendation 6: Reach out to the Pre-University Dance Education Sectors

In addition to the integration of feminist, critical dance pedagogy and somatic practice to existing dance forms to cultivate diversity, self-authorship and democratic classroom space, Risner (2009) also suggests the expansion of dance education should include reaching out to private studio and community settings. This study found that dance majors attending Canadian university dance programs – like their peers in the US – not only transition from the private studio, but from multiple disconnected pre-university learning contexts. These contexts would greatly benefit from connection and dialogue.

Therefore it is recommended that all stakeholders within the transition continuum (pre-and current educators, researchers and administrators) begin sharing researcher findings, best practices in teaching, business, and administration,, and goals and values of different models of dance education.

The following section offers a comparative analysis of the pre-and current university learning contexts to help further the recommendations above while also answering this project's second central research question.

Central Research Question 2:

What are the similarities and differences between students' pre-and current university learning contexts and how do these similarities and differences affect their learning of dance techniques and how do these issues relate to issues of transition?

Chapters 6 and 8 examined data gathered from demographic surveys and other documentary sources (such as websites, school newspapers and archival material) to identify the goals and values of the pre- and current university sites. Smith-Autard's (2002) art of dance education model provided an

important theoretical framework to categorize and analyze the multiple dance learning sites that dance majors transition from and throughout their journey from kindergarten to university.

Comparative Analysis of the Canadian Pre- and Current University Learning Contexts

Finding 1: Similarities and Differences between Professional Models

It has been established that the goals and values of the professional model of dance education include producing "highly skilled dancers and theatrically defined dance projects for presentation to an audience" (Smith-Autard, p. 4). The private studio, which offers a predominantly product-oriented approach to teaching dance, shares a similar focus on technical competency with the professional training conservatory, with one notable difference. The purpose of developing technical competency in the professional training conservatory is to use highly-skilled dance vocabulary as a means through which to non-verbally express feelings, emotions, story-lines, and characters, and to present this non-verbal expression in theatrical performances. Conversely, at the private studio, developing technical competency serves purely to display technical competency. Especially in the elite subcultures of dance competitions and dance exams, the private dance studio approach was found to be more closely aligned to the quest for technical competency in sport, than with performance dance. In sport, technical competency is displayed, judged, and placed within a hierarchical order for its own sake.

The professional dimension of the training conservatory model, on the other hand, more closely aligns with the professional dimension of the university midway model, which seeks to find a fluid balance between the professional and educational models of dance education. Students who were exposed to a professional training conservatory adapted to the professional dimension of the university midway model faster than those solely exposed to a private dance studio. Since the majority of dance majors received the bulk of their pre-university preparation from private dance studios, this had a far-reaching impact on their transition experiences. Students who had little or no exposure to the professional training conservatory model of dance education struggled to shift their perspective on the purpose and value of acquiring dance technique. The midway model's valuing of dance–as-expression not only required students to expand their view of technical competence beyond mere skill acquisition, but also required a

level of focus and refinement they had never fully experienced in their private studio. This, coupled with a lack of metacognitive awareness of *how* they learn (versus merely *what* they learn) resulted in some students attributing in-studio transitional challenges to faults in the university teaching approach.. Some even believed this new focus on the quality of their movement would cause them to regress in technical skill. As demonstrated in the cases of Naomi and Mason from Field Site III, this could cause such extreme transition anxiety as to inspire students to contemplate early departure in order to return to their private studio-learning context. Furthermore, dancing with expression made many students feel vulnerable. Movement devoid of emotion had protected them in their less-than-positive pre-university learning contexts.

Even students who were exposed to this view of technical competency in professional training conservatories instead of private dance studios were socialized to believe fearing the teacher was a normal and necessary component of dance instruction. These students' drive to achieve technical competency was externally motivated by fear. Once that fear was taken away in their current university context, their motivation dwindled until they discovered new sources of internal motivation.

Finding 2: Similarities and Differences between Educational Model and the Midway Model

Data gathered from the various Canadian provincial K-12 dance curricula identified this pre-university dance learning context as having characteristics of Smith-Autard's (2002) educational model. When compared to the two pre-university professional models (the private dance studio and the professional training conservatory) this educational model provides students with the opportunity to explore the basic elements of dance for the purpose of creation, expression, and communication. This model also promotes transferrable skills such as the ability to think creatively and critically. The strong dance appreciation component within many of the Canadian provincial dance curricula, at least those that offer dance as a stand-alone subject, also helps students learn about diverse artistic practices, cultures, and traditions.

The goals and values of the Canadian educational model of dance education are similar to the goals and values of the educational dimension of the university midway model; however, very few

students in this study were exposed to K-12 dance. Many who did have access to it were already socialized to believe the lack of focus on technical skill acquisition would not advance their overall dance education and thus opted not to participate. Since dance has only recently been mandated in some (and not all) Canadian provinces; this cohort did not experience a substantial amount of time with mandated dance curricula, leaving it impossible to determine how broader exposure to this form of dance education might affect their overall transition experience. More research will need to be conducted into the impact of the Canadian K-12 dance curriculum educational model to decipher its possible value, in future. At present, provincial K-12 dance curricula appear to be an untapped resource for student preparation in dance. Many of the curricula reviewed in this research offer students invaluable preparatory exposure to dance appreciation and dance creation – two integral components of all three university models under investigation.

Finding 3: Similarities and Differences between Pre-and Current Midway Models

An overview of Canadian performing arts high schools determined that this pre-university learning context aligns with Smith-Autard's (2002) midway model. In its truest form, this model values a balanced approach to process and product with an equal emphasis on creativity, imagination, individuality, and knowledge of theatre repertoire. Based on data gathered from other documents and in-depth interviews, the Canadian performing arts high school appears to incorporate a greater emphasis on the professional dimension of the midway model than the educational dimension. Yet overall, it still aligns more closely to the Canadian university midway model than any of the other models of dance education in the pre-university context. The performing arts high school and professional training conservatory's positioning of dance as a form of non-verbal communication and expression aligned more closely than the private dance studio's more excessive focus on technical skill.

Students who attended a performing arts high school while attending their local private studio were confused by contradictory messages they received regarding the goal and values of technical competency. Conversely, those who experienced dual exposure from the training conservatory professional model and the performing arts high school received similar messages about dance as a means

of self-expression and communication. However, in some cases, the authoritative dance instruction found in the professional training conservatory conflicted with high schools' approaches to how dance should or should not be taught. Overall, however, students exposed to the performing arts high school midway model seemed to experience fewer transitional challenges than those who did not.

Although the performing arts high school midway model seemed to swing more toward the professional dimension than the educational dimension, students indicated this to be the most valuable form of preparation for their current university experience, in terms of both their dance technique and prior exposure to academic dance studies. In particular, students' exposure to dance studies such as dance history, anatomy, and dance appreciation better prepared them for the level of dance scholarship required at the university than those without such exposure.

The number of those who attended performing arts high schools was significantly lower than those who received the bulk of their preparation from a private studio. There may be two explanations for this. First, performing arts high schools in Canada seem to be an urban phenomenon and not accessible to those growing up in rural Canada. Second, access to performing arts high schools, like university dance programs, is typically audition-based. This potentially results in a similar narrowing of the applicant pool not only based on skill competency, but also through a conscious or unconscious privileging of the Western theatrical dance aesthetic.

More research needs to be done on the overall impact of the performing arts high school midway model on the Canadian dance major. For example, this research did not fully examine how well prepared students were in other academic areas. A study specific to the performing arts high school student in transition might address this notable gap in the research.

Finding 4: Similarities and Differences between the University Midway Models

Data gathered from university field notes, other documents, demographic surveys, and in-depth interviews found that each university field site offered a different approach to the university midway model, which added another layer of complexity to this study of student transition., The following comparisons take a non-judgemental, cultural relativist point of view, and do not seek to endorse one

approach over another. Each university midway model serves the broader Canadian dance community; however, the concerns over demographic homogeneity still apply. The purpose of this comparative analysis is therefore primarily to identify the different approaches to the midway model offered in Canada and how students transitioned from various pre-university learning contexts into each of these midway models.

The majority of students who attended Field Site I's educationally-focussed midway model transitioned from the private dance studio. Many of these students had prior exposure to exam work and some exposure to competitions. Many indicated they chose this program to pursue the concurrent education program, which would allow them to teach dance in the public education system. A number of students at this site also had undecided vocational goals. Attending a university dance program allowed them to obtain a university degree in a discipline they loved while they figured out what they should do after university.

This learning context, or at least the ballet classes observed in class observation sessions, did not place as strong an emphasis on dance-as-expression as the other two field sites in this study. The purpose of technical proficiency was instead presented as a means to moving safely and efficiently. Slow and careful attention to anatomical alignment resulted in a slower-paced ballet class compared to the other midway model ballet classes viewed. Students who had participated in dance exams seemed accustomed to this comparatively slower class pace and methodical pedagogical delivery.

The transitional challenge experienced by many Field Site I students involved shifting their approach to measuring technical competency from mere vocabulary acquisition to a more holistic, safe and efficient way of moving. This meant some students had to become comfortable with honing the quality and care of known movements in relation to postural alignment, rather than continuing to try out new dance vocabulary without paying attention to its execution. In other words, this field site promoted quality rather than quantity in terms of technical competency, as well as a holistic pursuit of *metacognitive embodied scholarship* requiring an astute understanding of functional anatomy, history, and context of ballet. Students at this site also had to adjust to collaborative learning techniques, and

group goal-setting, which students interviewed at this site found to be of great value.

Students who experienced the most transition anxiety at Field Site I were students who had sustained severe injury outside of their university dance class, thus preventing them from fully participating in the dance program. The social, psychosocial, emotional, and psychological impact of their injuries resulted in debilitating forms of transition anxiety that neither the institution nor the program were prepared to deal with. One of the two students severely injured at this site spoke of suicide and both indicated early departure from the program. The role of injury in the overall transition experience of the dance major warrants further investigation as a result of the findings from this field site.

The majority of students who attended Field Site II's professionally-focussed midway model also primarily transitioned from the private dance studio, but in comparison to Field Site I, students at this site had the most diverse pre-university dance experience, including exposure to dance competitions, professional training conservatory settings, and (in some cases) dance exams. Technical competency at this field site was viewed as a means to express one's emotions. Even though many students at this site had prior exposure to this version of the professional model, they still expressed this dimension of their dance training as being the most challenging to incorporate into their practice. Their pre-university experience had not fully communicated how to achieve this skill. All participants interviewed from this site indicated performing in a contemporary dance company as their vocational goal. This was not surprising considering this midway model aligned more closely with the professional training conservatory approach. Overall, students at this site indicated a relatively seamless transition from their pre- to current university dance program, since they perceived little difference between the ways they were taught in their pre-and current dance programs. Although some mentioned missing the dance competition scene, many shifted this desire for competition to their fellow classmates. Only one student from this field site – the sole international student – found this sense of competition between individuals a negative motivator and was considering early departure.

The majority of dance majors interviewed at this field site had the strongest views and biases about what dance was, how it should be taught and what they needed in order to prepare them for the

dance industry once they graduated. Many appreciated the authoritative teaching approaches experienced in their pre-university experience and normalized the presence of this teaching method at their current university program. Many communicated that this form of teaching was a necessary evil of dance training meant to prepare them for the future rigours of the professional dance world. As with many professional training conservatories in dance, students valued this field site's policy of imposing early departure on those who did not meet the program's technical standards. They believed this helped to maintain the high standard of skill associated with the program. Remaining in the program to the end of fourth year would mean they were among the elite dancers, a fact interpreted as increasing their chances for success within the dance industry after graduation. Therefore, maintaining the highest possible standard of excellence within the student body was the primary focus of this program's conservatory-style professional midway model.

Field Site III's midway model saw the majority of its students primarily transition from the private dance studio, and had the highest concentration of students who had participated in dance competitions and dance exams. Field Site III offered the most balanced midway model of the three university field sites under investigation; however, more students at this site expressed transitional challenges, perhaps due to the high concentration of competition and exam work in the pre-university experience. Many students at Field Site III said they missed participating in competitions and dance exams and felt lost without these external sources of motivation. Many at this site had experienced authoritative dance teaching practices at their private dance studios and in their exposure to professional training conservatories. The absence of this external motivation from their university dance classroom also produced high levels of transition anxiety. A substantial dip in motivation was noted during the second in-depth interview; however, the interview itself seemed to facilitate insights that helped them to develop the internal motivation, persistence, and resilience needed to continue.

Some students at this site had become reliant on the way exam work was taught at their pre-university learning site. The slow pace and length of time students were given to "perfect" set exam work fostered high levels of perfectionism that could not be maintained at the pace of their new university

dance classroom. The hypervigilance around technical skills in exam work meant that exploring dance as a medium of expression also got lost in translation. Former private studio exam students also stated that they felt too vulnerable to dance with expression in their new university classrooms. Repeated exposure to exam work had led many to become accustomed to hiding their emotions behind the perceived need to focus on perfecting their dance technique. Any emotive expression was a fortuitous afterthought. This caused great transition anxiety among some members of Field Site III. Others who indicated a more peripheral involvement in dance exams seemed to adapt more quickly.

Finding 5: Disconnection between the Pre- and Current University Learning Sites

The comparative analysis of the goals and values of the pre-and current university learning contexts found both similarities and differences. Overall, the evidence of disconnection between the pre- and current university learning sites greatly impacted students' transition process. This echoes the research of Camper and Henning (2014), Cohen (2002), Dietzel (2005), Schupp and Clemente (2010), Posey (2002), and Schwartz (1994), who identify the disconnect between dance students' pre- and current university learning environments in the US.

Lessons Learned from the Canadian Pre- and Current University Learning Contexts

Schwartz (1994) concludes that the "Goals in programs in higher education and private studios are often 180 degrees apart" (p. 239). She believes "the intense competition between dancers in studios can lead to so much damage, both physically and psychically" that the primary goal in higher education is to "help our students affirm their bodies and themselves" (p. 239). Schwartz said it was disturbing to see beautiful dancers who could not accept themselves. There was similar evidence found in this study, especially with students who had experienced harsh autocratic teaching, insider studio politics, favouritism, and even voyeurism from studio directors and parents. That said, this study also found examples in which the private dance studio became a safe oasis from intense high school bullying or familial friction. Researchers must be careful not to villainize the private dance studio sector and instead recognize the purpose it serves many young people in Canada. However, the thriving private dance studio sector in Canada would greatly benefit from connection and dialogue with other models of dance

education. It is the disconnect among pre-university learning contexts, and between pre- and current university field sites that needs concerted attention in Canada. The following recommendations propose what this connection and dialogue might look like in Canada.

Recommendation 7: Form a Canadian National Dance Education Organization

Cohen (2011) notes that in January 2000 the American, National Dance Education Organization (NDEO) called for leadership of a coalition dance education organization. In her article "Partnership Potential Between Private Dance Schools and Dance Programs in Higher Education: Connections and Disconnections" she describes the tensions that exist between private dance schools and programs in higher education. The goal of her project was "to determine the factors that facilitate or prevent successful interactions and collaborations and derive and describe models for mutually beneficial partnerships" (p. 51). She proposed "the importance of needs assessment prior to engaging in a partnership" and explained that "Critical program elements that should be part of every plan include professional development, curriculum development and parent/community involvement. Appropriate evaluation tools, reciprocal dialogue, and sufficient personal and monetary resources are essential to the success of partnerships" (p. 55-56). For example, United American Dance Organization, Inc., Unity "is a non-profit coalition of dance education and associated organizations" (p. 56). It was established in 1995 from representatives of dance teacher organizations throughout the US who had initially begun to meet informally to discuss mutual concerns regarding dance education. Not unlike the multiple dance education sectors throughout Canada, the groups coming together in the US had historically viewed each other as competitors. Fortunately, constructive dialogue soon ensued, the groups discovered they shared many core goals and values, and they agreed that by working together they could benefit the dance community (Unity, 2016).

Another US organization that promotes dialogue between dance education sectors is the National Dance Education Organization (NDEO). This organization "provides professional development, networking forums, honour societies, journals, research, advocacy tools for teachers, administrators, students in the field of dance arts education." The members of this organization are said to teach "multiple dance genres in a variety of environments including, but not limited to, K-12 schools, dance studios,

colleges, and community centres" (NDEO, 2016). In 2014, the association released "Vision Document for Dance 2050: The Future of Dance In Higher Education." The document, co-created by its members from across the US, is "geared towards future, on-going developments, allows those working in dance in higher education to be the leaders and shapers of transformation in our field. This document can also become a touchstone for decision-making at the curricular, dance unit and college levels" (Angeline, Kahlick, Lakes, Nesbit and Overby, 2014, p. 5). The authors "elucidate core values and educational beliefs, and … examine eight overarching themes, and their sub themes, drawn from discussions, shared articles, and archival materials" (p. 5).

There are no such national organizations that serve to connect the pre-and current university dance education sectors in Canada, although a number of provincial organisations provide local dance educators with resources and dialogue. A perceived absence of common ground may be the problem. Koff (2000) as cited in Cohen (2002) offers the distinction between "dance training" in which the aim is mastery of skills, and "dance education" which seeks the development of self-expression through motion and self-knowledge (p. 51). Maintaining this distinction may exacerbate the misconceptions and bitterness Cohen found between educationally-driven forms of dance education found in public schools and universities, and professionally-driven private studios and conservatories. It is therefore recommended that:

a) dance educators begin a national dialogue in Canada which identifies the similarities between various sectors of dance education. Finding common ground between the goals and values of the pre- and current university learning environments might provide the kind of bridge that Risner (2010), Cohen (2002), and Swartz (1994) desire. Villainizing the private studio sector and its subculture of competitions and exams is not helpful, nor is placing universities on a metaphorical pedestal as all-knowing institutions.

b) dance educators organize conferences that bring together <u>all</u> members of the dance transition continuum to share and explicitly identify the goals and values of each dance learning context. This has already begun to happen in the US. In January 2002, the National Dance Education Organization called

for the leadership of a coalition dance education organization. Cohen (2002) speaks to the potential power of such a partnership between private dance schools and higher education sectors but identifies the following challenges:

> 1. The terminology, or the labels each group uses to describe itself professionally;
> 2. The differing educational backgrounds and status of the practitioners in each sector, which in turn lead to issues over certification;
> 3. Professionals in private dance schools and higher education have a minimal understanding of each other's goals for dance training and education; and
> 4. Attempts at crossover between sectors have been minimal, and when attempted, they have been poorly conceived and planned. (p. 50)

Cohen's (2002) identification of the challenges mentioned above provide an excellent starting point to begin a Canadian national dialogue between dance educators, which in turn would not only facilitate dance majors' transition, but would begin to address concerns around the lack of diversity across gender, ethnicity, age, and class noted in this research and evident across the entire dance transition continuum. These recommendations are not meant to negate the proactive efforts of provincial organizations within the various dance education sectors. Stakeholders involved with K-12 provincial dance curricula, for example, have had many round table discussions with provincial ministries of education regarding the value and purpose of dance education in schools, and ministries are making substantive changes to their arts curricula as a result. There are numerous global conferences such as the CORPS de Ballet Inc. (Council of Pedagogical Researchers of Dance), Society of Dance History Scholars (SDHS), and Congress on Research in Dance (CORD), to name only a few, that meet annually to discuss the importance and value of dance in the academy. There are also conferences geared specifically for teachers of the private studio sector to share best practices like the aforementioned dance teaching associations of the Royal Academy of Dancing (RAD) and the Imperial Society of Teachers of Dancing (ISTD). These conferences and organizations are of great value and benefit their sectors in isolation. What is needed now is a national organization that augments their efforts by bridging all dance education sectors in Canada. Such an organization could examine the dance transition continuum as a whole and consider the goals and values of dance education in today's multicultural Canadian society. In addition to the four challenges of such a venture as proposed by Cohen, I also believe understanding the social,

psychosocial, and cognitive dimensions of the dance major in transition is crucial to effectively supporting the dance major in transition.

Recommendation 8: Promote the Value of the K-12 Dance Curricula as Pre-University Dance Preparation.

Canadian governments are finally recognizing the value of dance to Canadian society and acknowledging the multiple transferable skills dance instruction and education offer to students in the public education system. Dance majors in this study had strong biases against provincial K-12 dance curricula as not being a valid and valuable form of pre-university dance preparation. There is a real danger of these newly-integrated dance curricula disappearing if dancers themselves see no value in participating.

Therefore it is recommended that:

a) all sectors of dance education expand the value of dance experience beyond developing technique, and acknowledge the value of dance scholarship, appreciation, and creation, so that provincial K-12 dance curricula no longer serve only non-dancers, but help to prepare prospective dance majors for university dance programs;

b) university educators at the program and classroom level articulate and promote the value of Canadian provincial K-12 dance curriculum to the preparation of dance scholarship and the creative process, two critical components of all midway models under investigation.

Central Research Question #3:

How do dance majors describe and make meaning of their pre-and current university experience and how do these findings relate to issues of transition?

At the centre of this investigation is how dance majors make meaning of the social, psychosocial, and cognitive dimensions of the transition experience. Transition in this discipline-specific study is defined as a complex, multidimensional, social, psychosocial, and cognitive process of socialization as dance majors move from their multiple pre-university learning experiences into their current university dance-learning experience.

Comparative Analysis of the Social Dimension of the Transition Experience

This final analysis compares the findings of students' pre-university experience in each of these categories with students' current university experience. The process of socialization is marked by Kuh and Love's (2000) socio-culture perspective on Tinto's (1993) three-stage process of transition: separation, transition, and incorporation, with my particular interest in "liminal moments' as expressed by those in transition (Turner, 1982). An analysis of the social dimension of the transition process experienced by 27 in-depth interviewees employed a human action perspective of the socialization process, which honoured students' meaning-making of their experience, as well as the central role of communication. Findings were organized by Johnson et al.'s (1995) four ecological levels of students' communication environment: the macrosystem, exosystem, mesosystem, and microsystem.

In the pre-university learning context students' ecological system consisted of any one or combination of several different microsystems (the private dance studio, the performing arts high school, the professional training conservatory, temporary dance camps, and conferences). Their mesosystem included family, friends, and social groups within both high school and dance contexts. Their exosystem included the area in and around their home, academic school, and dance school(s). The macrosystem in the pre-university learning context involved the pervasive influence of larger cultural patterns, such as the gendered socialization of dance as a feminine activity, the urgency for technical competency, and the idealized ballet aesthetic. Once students transitioned to university, there was great variation in the degree to which these pre-university ecological levels changed or did not change. This resulted in a number of unique findings within the social dimension of dance majors' transition.

Finding 1: Four Gradations and Scenarios of Separation

First, four gradations of geographic separation from students' familial homes were noted. This finding is reflective of the current HE research which notes similar variations of separation. Tinto (1993) notes how students entering PSE "requires individuals to disassociate themselves, in varying degrees, from membership in the communities of the past" (p. 95). Unique to the dance major is the lack of full separation from their dance communities. This both complicates and diversifies dance students' transition

experience. When students were grouped and then analyzed in relation to similar degrees of geographic and dance studio separation two contradictory findings were revealed. Some first-years benefited from co-exiting in two microsystems (their private dance studio and their new university dance program). Maintaining engagement in both past and present learning contexts seemed to provide stability for this group of students, allowing them to incorporate into their new learning contexts without pining for their past dance life. Conversely, there were also groups of students for which this kind of dual existence caused intense friction and confusion. This was most evident when students tried to continue their involvement with dance exams and competitions. The goals and values of these pre-university activities, which had little relevancy in their new university learning context, not only caused some students great transition anxiety, but prevented them from fully incorporating into their new microsystem (university dance class).

Finding 2: The Dance Studio Microsystem is the Prime Source of Students' Socialization Process

The dance studio learning environment is a major microsystem in the pre- and current university learning contexts and prime source and location of students' socialization. This is contrary to the HE transition literature, which typically places extra-curricular activities and learning communities at the centre of students' socialization process. This finding is highly significant for future efforts toward facilitating successful dance student transition: should this in-studio experience ever be diminished or taken away, dance students' ability to incorporate into their new university context would be greatly diminished.

Finding 3: The Process of Socialization is Different for Men than Women

During the pre-university years, the students in this cohort were socialized, from the macro level down to the micro level, to believe that dance is a predominantly feminine activity. This carried through students' transition into university. Female students were not surprised that their new university classroom consisted mainly of women, and instead were surprised to find even a small number of men in their dance class. For some, this was their first time dancing with men. Male students, accustomed to being a minority of one, were also surprised to find other men in the dance class. As a result, the process

of socialization affected men and women differently. During the early pre-university experience, male students for whom dance was not part of their familial culture were shunned in their first attempts to join all-female dance classes, while female students described early years of dancing in a safe and nurturing learning environment that fostered a view of private studio teachers as second mothers. This altered dramatically for female students once they made the shift from dance as a form of recreation to a serious pursuit. Many women said they began to experience exposure to authoritative, disciplined learning environments while men indicated they began to experience special treatment in their microsystem. This gender-differentiated experience of teaching and learning dance continued into university.

In-depth interviews indicated that high social status at school could sometimes neutralize the negative stereotypes of 'gayness' associated with male dancers. Once at university, issues around negative male stereotypes seemed to dissipate substantially once the male students transitioned from their pre- to current university program, even accounting for various degrees of geographic separation and scenarios of pre-university dance separation.

Unlike male students, female students did not feel the need to hide their involvement in dance during their pre-university learning experience; however, one female student experienced high school bullying as a result of her involvement in dance. When female students transitioned into their new university learning culture, some complained that members of their new meso- and exosystem made stereotypical assumptions about their intellectual ability to handle the rigour of university. Future research might examine how male and female students experience the transition process differently in other disciplines, especially disciplines like sport where the body is the primary source of knowledge production.

Finding 4: Familial Friction Impacts the Process of Socialization

As male and female students continued to diversify their dance activities during their middle school years, familial friction at the mesosystem level emerged for some students that carried on right through to the end of first-year. Those who experienced extreme familial friction from their decision to

attend university opted to change their mesosystem entirely by living on campus, fully separated emotionally from their parents and adopting their new university dance class as their new microsystem.

Finding 5: Autocratic Teaching Affects the Transition Process

The theme of autocratic teaching practices at the microsystem level surfaced many times throughout students' pre- and current university learning experience. Some students were successfully socialized to accept this style, while others were not; parental responses were similarly varied. Once students transitioned into university they typically continued to expect autocratic teaching. Some expressed concerns about how dance was taught when they reached the second degree of separation, and grappled with this transitional challenge throughout first-year.

Lessons Learned from the Social Dimension

By using Johnson et al. (1995) after Bronfenbrenner's (1977; 1979) ecological perspective as a lens through which to examine the social dimension of students' dance transition experience, this research found that students' primary social site was the university dance studio classroom. This is contrary to other HE transition research which identifies residence, residential learning groups, and/or on-campus extra-curricular clubs and sports as key sites for socialization and incorporation to university (Johnson et al. 1995; Smith et al., 2006; Tinto 1993, 1997). Johnson et al.'s (1995) study, which they state was "based on the premise that entrance into college or university is an 'ecological transition' (Bronfenbrenner, 1977, 1979) found that in first year "an adolescent sheds the role of high school senior and takes on the role of college/university freshman" (p. 338). This collective case study found that the transition of the dance major is not this simple. While dance majors may shed their role as high school senior, they do not necessarily shed the role or connection to the other site of university preparation, the private dance studio. This study found not only multiple degrees of geographic separation from students' familial homes, but also multiple scenarios of separation from their pre-university learning contexts. The comparative analysis also revealed gender differences between the way male and female dance majors experience transition. This finding might open up new avenues of discipline-specific transition that is sensitive to

gender differences within the disciplinary culture. The following two recommendations are proposed to address these two key findings related to the social dimension of the transition experience:

Recommendation 9: Consider Gender Differences within the Transition Process

The pervasive gendered socialization of dance, the urgency for technical competency and the idealized dance aesthetic at the macrosystem level infiltrated into students university studio microsystem and affect men and women differently. Therefore, it is recommended that administrators/organizers/designers of transition programs consider possible gender differences in the way men and women transition as a result of these broader disciplinary cultural influences.

Recommendation 10: Allow Dance Majors to Make Meaning of their Transition Experience

The act of reflecting on the transition process, making meaning from it, and communicating it back to an interviewer proved to be a powerful experience for the students interviewed. Being interviewed during three pivotal stages of the transition process, (separation, transition, and incorporation) offered students the opportunity to reflect on their social challenges as they adapted to their new learning environment. Therefore the in-depth interview process inadvertently became a form of support for the dance major in transition. Johnson et al. (1995) cite research that "giving and receiving social support requires some fairly well-developed communication skills, such as perspective taking, and empathizing, self-disclosure and listening" (as cited in Johnson et al. p. 349). (p. 74). Therefore the following recommendations propose ways students can make meaning of their transition experience:

a) at the program and classroom levels, offer curricula and activities that aim to develop communication, perspective-taking, empathizing, and good listening skills;

b) at the program and classroom level, provide students with the opportunity to name, discuss, and reflect on their transition experiences. Such meaning-making activities could be integrated into existing first-year dance courses as informal discussions between faculty and students, or as a formal component of mentorship and/or transition programs.

Comparative Analysis of the Psychosocial Dimension of the Transition Experience

While the social dimension focussed on transition as a process of socialization, organized according to four ecological levels of communication, the psychosocial dimension focussed on students' psychosocial development and was organized along Chickering and Reisser's (1993) seven vectors of identify development: achieving competence, managing emotions, moving through autonomy toward development, developing more mature relationships, establishing identity, developing purpose and developing integrity.

Finding 1: First-Years Are Most Concerned with Developing Technical Competency

No matter what age or stage of students' psychosocial development was examined, dance majors in transition consistently identified technical competency as a primary concern. Varying definitions, approaches, and interpretations of what it meant to develop competency were deeply ingrained in their pre-university learning contexts, and they typically felt anxious if their current university experience took a different approach. Students who had already experienced contradictory messages from multiple learning contexts were better positioned to cope than students trained solely in a product-oriented private dance studio. Students who experienced a professional training conservatory perspective of technical competency typically adapted to the midway model view of technical competency quickly.

Finding 2: Some First-year Dance Majors Enter University Dance Programs with Emotional Trauma

Within the second vector, managing emotions, students were socialized to manage their emotions in dance from three main sources: teachers, parents and /or classmates /friends. In the pre-university experience, management of emotions surfaced in the form of dealing with a) their love/hate of dance, b) expressing dance as a form of non-verbal expression c) dealing with excitement/disappointment. Some students who had experienced intense emotions from one of the above categories in their pre-university experience brought unresolved emotional traumas into their new learning space, while others managed to deal with new challenges as a result of prior experience with an emotional trauma. All students struggled, however, to be vulnerable emotionally in their new university learning site.

Finding 3: The First and Second Degree of Separation Facilitate Autonomy

Varying degrees of moving through autonomy were detected in both the pre-and current university learning experiences; however, all students demonstrated some development within this vector in their decision to attend university (assuming no one was forced to choose their current dance program). The audition process right up to the second degree of separation marked a pivotal time-period in students' development within this vector.

Finding 4: Interpersonal Frictions Can Spark New Mature Interpersonal Relationships

Some students who experienced familial friction around their choice to attend university sparked the need to develop mature interpersonal relationships with their parents. The antithesis of developing mature interpersonal relationships was detected in the pre-university learning contexts when students, who experienced authoritative teaching practices, began to develop unhealthy co-dependency for this teacher /student interaction as a form of external motivation to improve. For some, when this co-dependency was removed in the current university learning context, they became demotivated to learn and engage in their new university learning context. When the presence of authoritative teaching practices carried on forward into their current university experience, the transition was perceived as relatively seamless.

Finding 5: Identity Formation Linked to Diversity of Pre-University Experience

Varying degrees of establishing identity were evident in both the pre-and current university experience. Students who had been exposed to excessive amounts of product-oriented models of dance education typically identified themselves with a preferred dance genre, dance activity. Students who had a more complex identity formation typically had a more diverse exposure to different models of dance education. In particular, students who had prior exposure to the midway model seemed to have a far more advanced identity. Rather than identifying themselves in relation to a particular dance genre (e.g. I am a ballet dancer), and/or a particular dance activity, (e.g. I am a competition dancer) as so many attending the private dance studio had identified themselves, performing arts students' identity seemed more diverse. Perhaps those who had the performing arts high school midway model experience had the asset

of historically and culturally situating themselves within the larger dance culture milieu from early exposure to dance history and cultural studies. Such historical contextualizing is often void within the private studio professional model which tends to focus merely on proper execution of dance vocabulary thereby promoting a limited identity formation.

Finding 6: Early Evidence of Developing Purpose and Integrity in First-Year

Developing purpose and integrity was not surprisingly sparse in this study since this study was limited to the first-year experience. There was, however, limited evidence of early formation within these two vectors from those who had experienced great insight from a transitional challenge. This vector also seemed to evolve from students' metacognitive awareness of how they learn. Deep reflection on how they had begun to adapt to their new learning context generated a new sense of purpose and/or a renewal of vocational goals set prior to their entrance. The few students who had communicated awareness of how their gender, ethnicity and age had positively facilitated their overall transition had begun to accept and celebrate difference noted in the new surrounding meso and exosystem at the university, thereby promoting the early development of a humanizing value system.

Lessons Learned from the Psychosocial Dimension

Chickering and Reisser's (1993) seven vectors of identity development provided an ideal framework through which to examine the dance major's transition and offered great insight into the complex psychosocial dimension of the transition experience. In their research, Chickering and Reisser propose that "human development should be the organizing purpose for higher education" (p. 265). They suggest that although not all institutions make "positive impacts" or make "significant contributions" educational environments do influence students in powerful ways (p. 265). The findings related to the psychosocial dimension of students' transition from the pre-to current university experience corroborate that institutions can have a positive or negative impact on students. Universities are in a unique position to positively influence the future of dance in Canada. Chickering & Reisser propose seven key ingredients for encouraging human development: (1) institutional objectives, (2) institutional size, (3) student-faculty relationships, (4) curriculum, (5) teaching, (6) friendship and student communities and (7) student

development programs and services" (p. 265). The following recommendations take into consideration Chickering and Reisser's (1993) suggestions.

Recommendation 11: Clearly Communicate Institutional & Program Level Learning Objectives

Students at Field Site I indicated they were unclear about the purpose, goal and value of the Hons. BA program. This lack of program clarity caused high degrees of transition anxiety for those enrolled in this dance program. Furthermore, without clear learning outcomes, students indicated difficulty in forming vocational goals. This, coupled with experiences of being socially isolated from the hub of social interaction within the BFA dance majors, resulted in a steady decrease in students' engagement, internal motivation, persistence and resiliency. Therefore it is recommended that dance programs clearly communicate institutional, program and classroom level outcomes and expectations to students at all stages of the dance transition continuum. Chickering and Reisser corroborate this recommendation stating that a lack of clarity around institutional objectives can result in "disagreement and challenge" (p. 267). Camper and Henning (2014) also corroborate this recommendation and suggest dance programs make "entrance auditions more educative" (p. 72) by explicitly addressing the "expectations of academic study" as well as the "potential difficulties specific to the transition of dance study in the academy" (p. 72).

Recommendation 12: Keep Dance Class Sizes Manageable to Reduce Redundancy

There is a myth in current higher education that increased unit/class sizes are more economical, more efficient, more innovative and provide goods and services at a cheaper price and are more profitable (Chickering & Reisser, 1993). Chickering and Reisser propose increased class size creates redundancy which they define as "the number of people for a given setting exceeds the opportunities for active participation and satisfying experience" (p. 268). They propose that, "As redundancy increases, development of competence, mature interpersonal relationships, identity and integrity decreases" (p. 268). Despite this research finding, Canadian dance programs, which have high operating costs compared to traditional university subjects, are being pressured by the larger institution to increase classes sizes; however this may be detrimental to the quality and purpose of dance education.

Chickering and Reisser note, "Numerous studies demonstrate that persistence and retention are highest where students have a keen sense of involvement, have frequent informal contacts with faculty, and experience a caring attitude on the part of the institution and its staff" (p. 310). This study, which observed first-year class sizes between 25 and 40 dancers, found numerous examples of persistence, internal motivation and resiliency within students' transition biographies. Therefore it is recommended that university dance programs aim to not increase dance class sizes until more research can determine what is the outer class size range that would begin to negatively affect student engagement and retention. There may not be a one size fits all answer. This could be one of many topics for a future Canadian National Dance Education Organization.

Recommendation 13: Encourage Student-Faculty Relationships

Chickering and Reisser (1993) propose "Because of their influence on students, faculty should use their positions with a clear focus and intentionality. Faculty can encourage student development as scholars, teachers, mentors, role models and skilled listeners" (p. 317). In light of this study's findings, in which the goals and values of the multiple, disconnected pre-university dance learning environments offer contradictory messages about what dance is, how it should be taught, and its greater value to society, dance faculty are in a unique position to address outdated autocratic teaching and learning practices that not only potentially hinder human development, but result in transitional challenges that do not promote growth and creativity, but instead result in early student departure.

This is a challenge when faculty workloads are immense; however, it is recommended that faculty find creative ways to connect with students to facilitate the transition process, increase motivation, encourage self-sufficiency in students and promote a sense of community within the student population. Furthermore, strong connections between faculty members would allow faculty to model the kind of citizenry we hope our future students will embody when they venture into the Canadian dance community.

Recommendation 14: Use Feminist and Critical Dance Pedagogy to Create A Sense of Community

The in-studio microsystem is at the centre of the socialization process. It is the primary location where students derive a sense of belonging. This was evident in both the pre and current university experience. Therefore it is recommended that dance educators employ feminist and critical (dance) pedagogy as a primary source for creating a demographic learning space, and adopt collaborative learning techniques which promote persistence, internal motivation and resilience which in turn facilitates transition. This recommendation is corroborated by Camper and Henning (2014) who note the value of critical pedagogy in dance classrooms since it "explicitly validates dancers' experiences to empower and provide the tools to examine themselves in connection to the broader learning community" (p. 74).

Recommendation 15: Develop Dance-Specific Student Development and Support Services

The physical, psychological and emotional impact from dance injury (chronic or acute) result in debilitating anxiety, sense of bewilderment and depression. The universities under investigation did not have the appropriate supports in place to support injured dancers. Therefore it is recommended that universities that house dance programs consider the unique transition needs of dance majors, as well as other related disciplines in which the body is the primary site of knowledge production, to develop the necessary supports and services to address the trauma associated with not being able to dance and complete one's new academic and social responsibilities. For dance majors this should include not only on-campus physiotherapy, but also access to psychological counsellors privy to the unique pressures dancers experience within their disciplinary culture at the university.

Comparative Analysis of the Cognitive Dimension of the Transition Experience

The term *metacognitive embodied scholarship* in this study is used to describe the shift that many first-year dance majors must make to incorporate into their learning scheme not only *what* they are learning (the main requirement of their pre-university learning context) but how they learn.

Finding 1: Unitary Learning Styles Are Not Always Sufficient to the Learning Process

Evidence showed that engrained, unitary learning style preferences reinforced in students' pre-university experience were not always sufficient to adapt to the university midway model's more robust exploration and learning of dance.

Finding 2: Metacognitive Embodied Scholarship May Aid Students Overcome Transitional Challenges.

Although more research would need to be conducted on a larger sample of students, developing metacognitive awareness may help students overcome transitional challenges. When students begin to understand how they learn (with the help of using typology models) they are better able to understand what other learning styles they may need to develop in tandem with their preferences in order to meet the demands of their new learning context. Once students begin to experiment with alternate modes of learning and comprehending, they become internally motivated to persist through difficult transitional challenges. Therefore encouraging metacognitive embodied scholarship by allowing students to explore their own learning typology may facilitate the first-year transition experience and promote retention and completion.

Finding 3: Metacognitive Embodied Scholarship Promotes a Stable Self-Concept

It was noted in Chapter 2 that Chickering and Reisser (1993) express the importance of accurate feedback while learning so that students can trust in their own abilities and develop "stable self-assurance" (p. 46). This study found that those students who had the capacity to be metacognitively aware, developed the kind of stabilizing self-assurance referred to by Chickering & Reisser (1993) when constructive feedback was offered. Those who experienced clear and consistent teaching methods in their pre-university experience were able to find their way to a stable self-concept without issue. Those students who were unclear about the goals and values of either their pre-or current university dance program, and/or experienced unclear messaging from the various dance learning environments they inhabited, demonstrated paralysis along the vectors which in turn hindered their learning in the university studio classroom.

Finding 4: "Turning Point Experiences"[46] Facilitate Identity Formation and Learning

The link between psychosocial and cognitive development is noted again in the connection between students' identity formation and learning in the dance studio. What Pickard (2012) called in her research, "turning point experiences" which were identified as opportunities for identity formation, were also found in this research. One such "turning point experience" was witnessed during an in-depth interview, when Anna discovered that the once perceived lack of enforced discipline from her university ballet teacher was in fact meant to facilitate student independence. This shift in understanding of her teacher's praxis provided the catalyst for a shift in her identity.

Lessons Learned From the Cognitive Dimension of the Transition Experience

Recommendation 16: Promote Metacognitive Embodied Scholarship in Dance

Inspired by Warburton's (2011) call for "re-languaging," promoting what I have termed *metacognitive embodied scholarship* may be key to facilitating the transition experience in the dance studio. Therefore it is recommended:

a) dance programs and dance faculty provide workshops and/or in-studio opportunities for students to reflect on their preferred learning styles using typology models so students can reflect on how these preferential learning styles affect their learning in the dance studio; and

b) for dance educators to diversify their teaching approach to accommodate many different learning style preferences rather always resorting to traditional methods of teaching dance which privilege the introverted concrete experiencer and reflective observer.

Recommendation 17: Promote a Growth Mindset in the Dance Studio

If persistence, resilience and internal motivation are the key ingredients to overall transitional challenges, then where or how do students' develop these traits? While some might argue the nature versus nurture, I propose exploring the ground breaking research of Dweck (2006). Dweck's seminal research studies on students' responses to feedback concluded that those who received positive feedback on effort were more likely to develop a growth mindset versus those who received positive feedback on

[46] Term adopted from Pickard (2012)

the task and their innate ability developed a fixed mindset. Her extensive research on growth versus fixed mindset may further explain why some students in this study were able to cultivate persistence, reliance and internal motivation, while others remained "fixed" or "liminal" in their transition. Therefore it is recommended that,

a) Dance educators contextualize transitional challenges as a necessary part of the learning process of this embodied art form;

b) dance educators depersonalize feedback and encourage students to do the same;

c) dance educators consider the role and purpose of their feedback in relation to their course and class learning objectives.

Conclusion

This chapter accomplished three main goals. First, it provided a comparative analysis of the findings related to the pre-and current university experience collected during this eight month collective case study. Second, the implications of this comparative analysis were considered in relation to the HE transition and dance research and discussed as lessons learned from this discipline specific inquiry. Third, based on these findings, 17 recommendations were offered to university educators, administrators and government stakeholders invested in the first-year dance major's transition experience.

CHAPTER 12: Conclusion

The chapter concludes the dissertation. It summarizes the study's findings in relation to the project's central research questions to ensure alignment with the study's stated purpose, identifies the project's significance, and makes recommendations for future research using this study's proposed conceptual framework.

Project Goals and Significance

This project employed a qualitative research paradigm and collective case study methodology to explore dance majors' meaning-making of their transition from multiple, disconnected pre-university learning experiences into their current university learning experience. Multiple forms of data collection including a demographic survey instrument, in-depth interviewing, class observations, field notes, and other documents produced a robust case record from which intensive analysis was conducted using SPSS software for demographic data and nVivo software for in-depth data. The implications of a comparative analysis of the key findings related to dance majors' demographic background, pre- and current university contexts, and students' pre- and current university experience generated a list of 17 recommendations for educators, administrators, and government stakeholders within the pre-university and university dance community. The project's overall design, conceptual framework, methodology, key findings, and subsequent recommendations have achieved the project's main goals and contributed to the project's overall significance to the field of HE transition and HE dance education research in the following ways.

First, by using Smith-Autard's (2002) art of dance education models, we now have a way to categorize, write, and talk about the multiple approaches to dance education identified within the Canadian dance education landscape. This is significant because using Smith-Autard's (2002) art of dance education models to categorize the goals and values of dance education learning environments in this way will allow future dance educators and researchers to identify the similarities and differences between dance learning contexts, which in turn may encourage future connection and discourse. This has advanced the project's first goal: to develop a language with which to write and talk about embodied forms of

transition. Furthermore, this approach helps to validate embodied learning in the academy and the unique disciplinary culture that represents it.

Second, the project drew from multiple mainstream transition theories to provide a holistic investigation of not only how a dance transition impacts the individual, but took into account external variables that might affect students' preparation, access, retention, and completion. A sociocultural perspective of Tinto's (1993) college impact model served to organize the project's interview structure and frame the transition continuum. The integration of Turner's (1979) concept of liminality with Tinto's use of Van Gennep's original three-stage rite of passage theory was significant because it opened up the possibility that not all transitional anxiety ends in debilitating paralysis or departure. Rather, a temporary period of liminality can stimulate a period of reflection, creativity, and insight, leading to transformation and identity development. Therefore transitional challenges need not always be viewed as something to be alleviated. In fact, as long as transitional challenges do not tip a student into a debilitating state of transition anxiety, they can be viewed as a natural, organic part of the learning and socialization process. This was a significant insight, suggesting that for stakeholders across all disciplinary subjects who design transitional supports do not need to eradicate struggle, but rather to facilitate the skills to grow socially, psychosocially and cognitively.

Johnson et al.'s (1995) ecological approach provided a framework to examine the social dimension. This was significant because it provided the language with which to name and categorize the multiple layers of influence within dance majors' process of socialization. Chickering and Reisser's (1993) seven vectors of identity development provided a framework to examine the psychosocial dimension of dance major's in-studio dance experience in the pre- and current university learning sites. This is significant because these vector descriptions provided an ideal lens through which to examine what dance majors were most concerned about over time. Lastly, dance-specific typology models were used to explore students' metacognitive awareness of their own cognitive development or *metacognitive embodied scholarship*. This qualitative exploration was significant because it opens up the possibility of future research to quantitatively explore the relationship between typology models, metacognitive

embodied scholarship and transition.

The unification of multi-disciplinary conceptual frameworks from the scholarly fields of dance and transition, advanced the project's second and third goals: to offer a new way of thinking and talking about dance within academia, and to provide new ways of considering other discipline-specific subjects in which students transition from multiple, disconnected, and potentially unstandardized pre-university experiences (such as music, theatre, and/or sport) to the university. Addressing the absence of discipline-specific transitions within the mainstream academic transition discourse potentially paves the way for future discipline-specific research. Moreover, should a Canadian National Dance Education Organization ever be formed, this study could provide a valuable starting point for dialogue.

In addition to this project's unique methodological design and use of a multi-disciplinary framework, there were a number of key findings that contributed to the scholarly discourse on transition and discipline-specific transition. First, within Tinto's (1993) separation stage of the transition process, two degrees of separation (the audition, and students' actual geographic re-location to their new university programs) were identified. This finding is significant because it differentiated the dance major's transition experience from the general university population who do not typically have this intermediary period of separation. The field sites under investigation are already proactively considering the purposes of the audition process for faculty, students, and parents, in terms of addressing expectations. The role of the audition process is another potentially fruitful area for future research.

Within the second degree of separation, four degrees of geographic separation and four scenarios of separation from students' pre-university learning contexts were noted. This is significant because it expands Tinto's separation stage to account for the multiple ways students separate or do not fully separate from their pre-university learning contexts. The finding that some students who did not separate from their pre-university learning context nonetheless successfully incorporated into their new learning context is highly significant since previous research on separation suggested that for students to incorporate they must fully separate from their pre-university learning context. The fact that this study

showed that a lack of separation did negatively affect some students' overall transition, but did not hinder others means that further research is required.

Within the transition phase, the dance studio was noted as the primary site of socialization. It was the place in which students expressed the bulk of their transitional challenges and where they felt they had or had not incorporated. Transitional challenges within the studio experience were identified as having two possible outcomes: social and/or academic paralysis, or great insight and discovery. This extends Tinto's (1993) final stage, incorporation, to include transformation. This suggests that dance educators can strive in their curricular content and teaching to move beyond merely helping students incorporate into their new university learning context, to facilitating transferable creative problem solving skills and metacognitive awareness that will foster the necessary persistence, resilience and internal motivation to overcome students' future personal and professional challenges.

Additional Recommendations for Future Research

In addition to the possibilities for research noted above, a number of additional research gaps were noted throughout this project that warrant further investigation. Much of the Canadian dance education research has focussed primarily on such models as provincial K-12 curricula or university midway models (although they are not referred to as such). Research on the development of the private studio sector in Canada remains sparse. Warner (1995) and Fisher-Stitt (2004) provide historical surveys of the early roots of Western theatrical dance instruction in Canada, but there is little Canadian research that specifically addresses the Canadian private studio sector. The same is true for Canadian performing arts high schools since there were also notable gaps in the research on pre-university midway models.

Multiple forms of data collection were limited to the current university experience. Future research might offer an even more in-depth exploration on the pre-university experience using similar data collection techniques (surveys, in-depth interviewing, class observations, field notes etc.), as well as informant interviews to corroborate the findings expressed by students in this research. Much of the research on the professional training conservatory has focussed on the stress and strain of this formal approach to training. Future research on the professional training conservatory could extend the work of

Fisher-Stitt (2010) and Wootten (1999) to include how this model fits into the broader Canadian dance education mosaic.

The link made between the three key ingredients of persistence, internal motivation, and resilience necessary to overcome transitional challenges, and Dweck's (2006) seminal research on growth versus fixed mindset, warrants further investigation in relation to university dance studio classroom spaces and dance transition. Future research could analyze in-studio feedback in the pre- and/or current university experience using Dweck's research as a theoretical framework to identify how to foster growth versus fixed mindsets in dance students. Recommendations from such research could be expanded to include how a growth mindset in dance pedagogy might facilitate retention and completion, not to mention the health and well-being of dancers in transition.

This research offered an exceptionally broad overview of the dance transition experience and utilized multiple cross disciplinary theoretical frameworks, models methods of data collection and field sites. This broadness allowed for a robust and comprehensive exploration of this discipline-specific transition inquiry. In addition to the multiple case limitations outlined in the Methodology, Chapter 3, the social, psychosocial, and cognitive dimensions of the transition experience could only briefly be explored. Entire research projects on one of these dimensions alone could foster a deeper understanding of how that dimension operates. The use of the ecological approach to investigate the social dimension warrants further investigation. The same is true for the use of Chickering & Reisser's (1993) seven vector description in the dance studio as well as the investigation into students' cognitive dimension. While there is a growing body of research that is exploring somatic practice, neuroscience, and cognitive development in dance, the area of moral cognitive development in the dance major's studio classroom has been relatively unexplored. As a female dominant discipline, Gilligan's (1982; 1993) research is highly relevant to the dance major classroom space and warrants further investigation. This study was also limited to the first-year experience, but future discipline-specific research could involve longitudinal studies that track students throughout their entire degree, or even through high school to university degree completion.

Lastly, evidence of autocratic teaching methods in the pre-and current university experience also raise larger philosophical questions about dancers as citizens of the world if in-studio teaching practices promote undemocratic ideals, elitism and use fear as the primary motivator of learning? When this question was posed to a group of non-dance majors, one student said, "Dancers are ambassadors of the human body. They represent to us all that the human body is capable of." This response helps to invigorate this project's findings and recommendations with an even broader sense of value and purpose.

Conclusion

In sum, there is much to learn from this 2011-2012 cohort of dance majors in transition. For HE transition researchers, administrators, and stakeholders of university transitions, this research found that students' disciplinary choice does impact their overall transition experience. This may have a far-reaching impact on how pan-university transition program initiatives are designed. With the adoption of the sociocultural perspective of Tinto's (1993) theory of student departure, this research project was able to address transition as an individual psychological experience as well as sociocultural phenomenon. The finding that the university dance studio classroom was students' primary location of socialization is of value to researchers, educators, and administrators of other university disciplines (such as kinesiology or sport) in which the body is the primary site of knowledge production. The finding that men and women are socialized differently within the disciplinary culture of dance is also of value to university disciplines in which gendered socialization occurs, or in which there are great differences in gender enrollments, such as engineering or nursing.

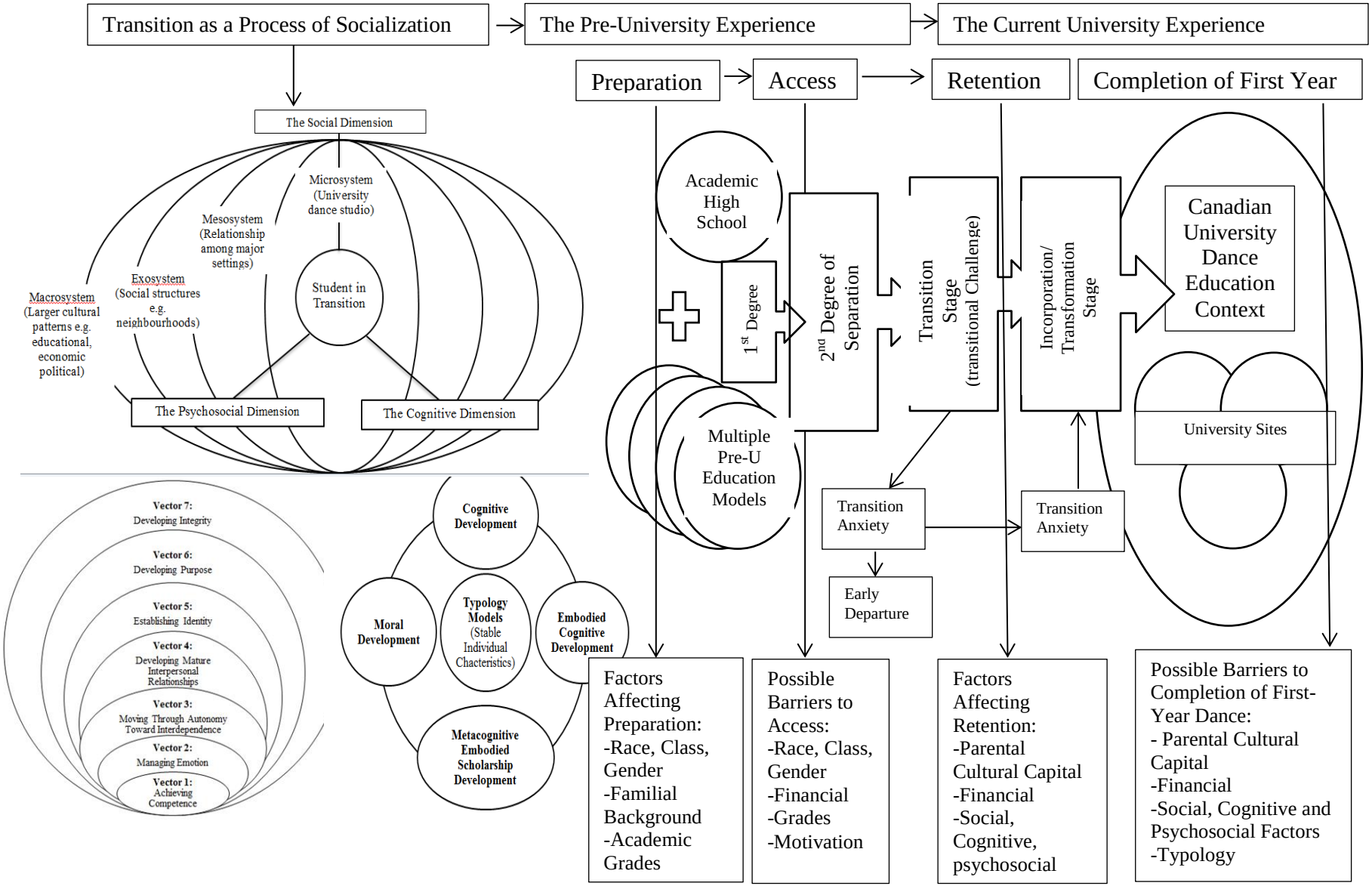
The view of dance as a peripheral activity devoid of intellectual rigour still permeates the broader university culture that privileges abstract conceptual knowledge over concrete embodied knowledge. This is a short–sighted perspective. Cooper Albright's (1997) discussion of the body and cultural representation in dance has helped to inspire and affirm my own understanding and articulation of the culture of dance, as well as the great value of discipline-specific transition research – including that with a focus on dance:

Unlike most other cultural productions, dance relies on the physical body to enact its own

> representation. But at the very moment the dancing body is creating a representation, it is also in the process of actually forming that body. Put more simply, dancing bodies simultaneously produce and are produced by their own dancing. […]In a historical moment when the "body" is considered to be a direct purveyor of identity and is thus the object of much intellectual and physical scrutiny, a moment when academics and scientists, as well as artists and politicians are struggling to understand the cultural differences between bodies, dance can provide a critical example of the dialectical relationship between cultures and the bodies that inhabit them. (p. 3)

The notion that dance can provide a "critical example of the dialectical relationship between cultures and the bodies that inhabit them" has been affirmed by this study of dance transition. This, alongside Becher's (1994) notion of academic tribes, each containing their own "language, dialect and social customs," operating within the larger "community culture" of the university (p. 152), will hopefully spark more transition research on not only fine arts, performing arts, and sport, but also transitions in which students must separate from multiple, disconnected pre-university learning contexts. This project proposes a multi-dimensional theoretical framework that could be used for future research on dance majors in transition, as well as other discipline-specific transition experiences and/or transition experiences in which students are moving from multiple, pre-university learning contexts into their current university program. See Figure 12. 1 for a proposed discipline-specific theoretical frame work to examine transition experiences.

Figure 12.1: Proposed Theoretical Framework for the Study of Discipline-Specific Transitions



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Appendix A:
Introductory Letter to Chairs of Dance

[enter name of Dance Chair]
Chair of Dance
[enter university address]

Dear [enter name]

My name is Jennifer Bolt and I am a doctoral student within the Faculty of Education at York University. I am writing to invite the Department of Dance at [enter name of university] to participate in my doctoral research entitled: *Embodying the Canadian University Dance Transition Experience: A Collective Case Study* I am writing to request permission to conduct this ethnographic study on incoming full-time, first-year, undergraduate entrants from September 2011 to April 2012. I would like to meet with you at your earliest convenience, by phone or in person to elaborate on the study's data collection and potential implementation. I welcome any questions or concerns you may have about the research. In the meantime please find below is a brief overview of the projects' central research questions, data collection procedures and informed consent procedures.

The general purpose of this project is to describe the transition experience of the Canadian Fine Arts dance major. I have chosen to conduct this research at three of Canada's largest dance degree-granting universities of which [enter name of university] is one. My central research questions are: How do dance majors describe and make sense of their pre-university dance experience? How does their pre-university dance experience compare to their current in-studio experiences at the university? How do the similarities and differences between their pre- and current university learning contexts relate to issues of transition? Based on the data generated from this inquiry, and its analysis in relation to transition, I explore what teaching and learning strategies university educators can integrate into the dance studio classroom that may alleviate some of the transition issues that students may be experiencing. The final research will be represented as a written report and presented to the Faculty of Education as my final doctoral dissertation.

Data sources and collection include a brief demographic survey of all first-year undergraduate dance majors, three 60-90 minute in-depth interviews of no more than 11 and no less than 6 first-year dance major volunteers participants. In addition, class observations in the form of videotaped recordings of students' first-year ballet class will be used as visual prompts in the in-depth interviewing that focuses on students' current university learning experience. Thick descriptions of video-recorded data will be triangulated with transcribed and thematically coded data from the interviews pertaining to the overall university dance culture. Demographic data and interview transcripts will be triangulated with field notes, reflective journaling and other documents such as the National Survey on Student Engagement (NSSE). The final research will be represented as a written report and presented to the Faculty of Education as my final doctoral dissertation.

Students' consent to participate in the study involves the signing and submission of an informed consent letter and accompanying demographic survey. At the end of the survey, I ask students to provide their preferred contact information if they are willing to be videotaped for four consecutive days in their first-year ballet class; and participate in three, 60-90 minute in-depth interviews. Anyone agreeing to be interviewed and video recorded will be assigned an interview date and given a second informed consent letter. Another informed consent letter will be administered to students in the videotaped dance class that may not be otherwise participating in the study. The course director who will be teaching the videotaped class will also receive an informed consent letter.

Students' participation in this study is voluntary. Students may choose to opt out of any the aforementioned research activities, or stop participating in the research at any time. Their decision not to volunteer, cease participation or refuse to answer particular questions, will not influence the nature of the relationship with me, their current program of study at [enter name of university], nor York University either now, or in the future. In the event of a student's withdraw from the study, all associated data collected will be immediately destroyed wherever possible.

Confidentiality will be provided to the fullest extent possible by law. Any and all information student participants supply during this research will be held in confidence and be kept anonymous. Therefore, all data collected from student participants will stripped of identifying data. Survey data will be coded with numbers and interviewees will be given pseudonyms. Students' names will therefore not appear in any report or publication of the research. All interview data will be tape recorded, transcribed and thematically coded. All data will be safely stored in a locked facility. As the sole researcher, only I will have access to this information. All raw data, video tapes, audio recordings of interviews, interview transcripts will be destroyed one year after the final dissertation has been written. This research has been reviewed and approved by the Human Participants Review Sub-Committee, York University's Ethics Review Board and conforms to the standards of the Canadian Tri-Council Research Ethics guidelines. If you have any questions about this process, or about students' rights as participants in this study, please contact the Sr. Manager & Policy Advisor for the Office of Research Ethics, 5th Floor, York Research Tower, York University (telephone 416-736-5914 or e-mail ore@yorku.ca).

It is important to note that this research will not make comparisons between universities (of which there are three in total), nor compare dance department cultures, politics or teaching methods. Rather this research will capture how Canadian dance students, at this moment in time, narrate and make-meaning of their movement from their pre-university dance culture into the university dance culture with a view to creating a holistic working profile of the Canadian dance education landscape. To be clear, the focus of this research is on the student experience. Any information gathered regarding the culture of the university, faculty and department will be presented in the final dissertation as contextual background in relation students' individual student experience with transition. All three universities will be identified in the final dissertation as a variation of the *midway model* of dance education; defined in the dance higher education research as seeking a fluid balance between educational and professional skill development in dance. As such, each university will be referenced as either Field Site I, II or II and will only be referenced in relationship to the student's experience to avoid unnecessary value ridden, or hierarchical comparisons between each university's offerings. I can elaborate on this aspect of the research in our meeting.

If you have questions about the research in general or about your role in the study, please feel free to contact me or the Graduate Program in Education, 4700 Keele St. Winters College Rm. 282B, 416-736-2100 ext. 22051.

If you are interested in having the Department of Dance participate in this study, you may contact me directly at your earliest convenience via email: so we can set a brief meeting (either by telephone or in person) to further discuss [enter university name]'s involvement in this research. I look forward to hearing from you.

Sincerely,

Jennifer M. Bolt, Ph.D. Candidate
Faculty of Education
York University

Appendix B
Informal Invitation for
First-year Dance Students at
University Field Site I

"Calling all first-year dance majors!"

Are you a first-year, full-time dance major? Are you feeling nervous, excited, anxious, overwhelmed by your first-year of university? If you so, you are not alone. Higher education research shows that many first-year students can experience any number of these feelings. I believe dance majors experience a unique university transition based compared to general student population; however, the Canadian dance majors' transition experience has not yet been formally researched. This is where I come in.

My name Jennifer Bolt and I am a doctoral student within the Faculty of Education at York University. This Fall, I will be conducting a research project entitled, *The transition experience of the first-year fine arts dance major.* I am interested in hearing about your experience transitioning from your pre-university dance training (i.e. a dance studio, or performing arts high school and/or private training conservatory) into a Canadian university dance program, and how you are adjusting to the demands of this new dance-learning environment. Based on the information you provide, it is my hope that this research will generate positive recommendations on ways to help alleviate transition anxiety for current and future dance students.

Please do not hesitate to contact me via email should you have any questions about this project. Any correspondence with me via email, or any other method of communication will be held in confidence.

I look forward to meeting you and exploring the possibility of your involvement and answering any specific questions you may have about the project.

Best of luck in the coming weeks,

Jennifer Bolt, Ph.D. Candidate
York University
Faculty of Education

Appendix C
Informal Invitation for
First-year Dance Students at
University Field Site II

"Calling all first-year dance majors!"

Are you a first-year, full-time dance major? Are you feeling nervous, excited, anxious, overwhelmed by your first-year of university? If you so, you are not alone. Higher education research shows that many first-year students can experience any number of these feelings. I believe dance majors experience a unique university transition based compared to general student population; however, the Canadian dance majors' transition experience has not yet been formally researched. This is where I come in.

My name Jennifer Bolt and I am a doctoral student within the Faculty of Education at York University. This Fall, I will be conducting a research project entitled, *Embodying the Canadian University Dance Transition Experience: A Collective Case Study*. I am interested in hearing about <u>your</u> experience transitioning from your pre-university dance training (i.e. a dance studio, or performing arts high school and/or private training conservatory) into a Canadian university dance program, and how you are adjusting to the demands of this new dance-learning environment. Based on the information you provide, it is my hope that this research will generate positive recommendations on ways to help alleviate transition anxiety for current and future dance students.

Please do not hesitate to contact me via email, should you have any questions about this project. Any correspondence with me via email, or any other method of communication will be held in confidence.

I look forward to meeting you and exploring the possibility of your involvement and answering any specific questions you may have about the project.

Best of luck in the coming weeks,

Jennifer Bolt, Ph.D. Candidate
York University
Faculty of Education

Appendix D
Informal Email Invitation for
First-year Dance Students
At University Field Site III

"Calling all first-year dance majors!"

Are you a first-year, full-time dance major? Are you feeling nervous, excited, anxious, overwhelmed by your first-year of university? If you so, you are not alone. Higher education research shows that many first-year students can experience any number of these feelings. I believe dance majors experience a unique university transition based compared to general student population; however, the Canadian dance majors' transition experience has not yet been formally researched. This is where I come in.

My name Jennifer Bolt and I am a doctoral student within the Faculty of Education at York University. This Fall, I will be conducting a research project entitled, *Embodying the Canadian University Dance Transition Experience: A Collective Case Study*. I am interested in hearing about your experience transitioning from your pre-university dance training (i.e. a dance studio, or performing arts high school and/or private training conservatory) into a Canadian university dance program, and how you are adjusting to the demands of this new dance-learning environment. Based on the information you provide, it is my hope that this research will generate positive recommendations on ways to help alleviate transition anxiety for current and future dance students.

If you think you might be interested in participating in his project, or would like more information, you can contact me via email and I will send you a detailed description of the project with instructions of how you may become involved. Any correspondence with me via email, or any other method of communication will be held in confidence.

Your email back to me will only be interpreted as interest, not as definitive involvement in the study. Your participation in this study is completely voluntary. Only by signing and submitting an Informed Consent form to me when I come to visit your university on September 26 will you be become a formal participant.

I look forward to hearing from you and exploring the possibility of your involvement and answering any specific questions you may have about the project.

Best of luck in the coming weeks,

Jennifer Bolt, Ph.D. Candidate
York University
Faculty of Education

Appendix E:
General Informed Consent Form For Participants

Study Name: Embodying the Canadian University Dance Transition Experience: A Collective Case Study.

Researcher: *Jennifer M. Bolt*
PhD Candidate, Department of Education, York University

Purpose of the Research: This research is interested in your experience transitioning from your pre-university learning environment into your current university dance program. My central research questions are: How do dance majors describe and make sense of their pre-university dance experience? How does their pre-university dance experience compare to their current in-studio experiences at the university? How do the similarities and differences between their pre- and current university learning contexts relate to issues of transition? Based on the data generated from this inquiry, and its analysis in relation to transition, I explore what teaching and learning strategies university educators can integrate into the dance studio classroom that may alleviate some of the transition issues that students may be experiencing. The final research will be represented as a written report and presented to the Faculty of Education as my final doctoral dissertation.

What You Will Be Asked to Do in the Research: Your consent to participate in this study involves the completion and submission of this informed consent form and accompanying demographic survey. The purpose of this demographic survey is to gain a better understanding of who you are as Canadian dance majors and the kind of pre-university dance-learning environments from which you are transitioning. At the end of the survey, you are asked if you agree to be observed in three of your first-year ballet classes and to volunteer to participate in three, 60-90 minute interviews to be scheduled, outside of class time at your convenience. Those who indicate interest in participating in the in-depth interviewing are asked to provide their preferred contact information and will be contacted for a potential interview date and signing of a separate informed consent letter.

Risks and Discomforts: We do not foresee any risks or discomfort from your participation in the research.

Benefits of the Research and Benefits to You: The benefits of participating in this research project include the opportunity to reflect, think critically and share your experience of what it is like to transition into a Canadian University dance program. Based on the data you provide, recommendations will be made in the final dissertation on ways dance educators may help to alleviate transition stress anxiety for current and incoming dance majors.

Voluntary Participation: Your participation in the study is completely voluntary and you may choose to stop participating at any time. Your decision not to volunteer will not influence the nature of the ongoing relationship you may have your current program of study at [enter name of university student is participating with] nor the nature of your relationship with Jennifer Bolt, the researcher, nor your relationship with York University either now, or in the future.

Withdrawal from the Study: You can stop participating in the study at any time, for any reason, if you so decide. Your decision to stop participating, or to refuse to answer particular questions, will not affect your relationship with the researchers, York University, or any other group associated with this project. In the event you withdraw from the study, all associated data collected will be immediately destroyed wherever possible.

Confidentiality: All information you supply during the research will be held in confidence and unless you specifically indicate your consent, your name will not appear in any report or publication of the research. All interview data will be tape recorded, transcribed and thematically coded. Your data will be safely stored in a locked facility and only I , the sole researcher in this study, will have access to this information. The raw data will be destroyed one year after the final dissertation has been written. Confidentiality will be provided to the fullest extent possible by law.

Questions About the Research? If you have questions about the research in general or about your role in the

study, please feel free to contact me or my Graduate Program - Education, 4700 Keele St. Winters College Rm. 282B, 416-736-2100 ext. 22051. This research has been reviewed and approved by the Human Participants Review Sub-Committee, York University's Ethics Review Board and conforms to the standards of the Canadian Tri-Council Research Ethics guidelines. If you have any questions about this process, or about your rights as a participant in the study, please contact the Sr. Manager & Policy Advisor for the Office of Research Ethics, 5th Floor, York Research Tower, York University (telephone 416-736-5914 or e-mail ore@yorku.ca).

Legal Rights and Signatures:

I have read this form about the nature and procedures of the study entitled, *Embodying the Canadian University Dance Transition Experience: A Collective Case Study* conducted by *Jennifer M. Bolt.* I have received a copy of this Informed Consent form, and understood it in full. I voluntarily agree to serve as a participant in the study and hereby authorize Jennifer Bolt to administer the demographic survey. I understand that a separate informed consent form will be administered for the observing of ballet class and the in-depth interviewing should I agree to participate in these additional activities.

I have been assured that Jennifer Bolt will respond to any questions that I may have. I understand that I may withdraw my consent at any time without any prejudice to me either now or in the future. I know that if I withdraw my consent, any data already obtained will be destroyed. I know that the university and the project research subscribe to the ethical conduct of research and to the projection at all times to the dignity, rights, interests and safety of its participants. I understand that if I wish further information regarding my rights as a researcher, I may contact the Sr. Manager & Policy Advisor for the Office of Research Ethics, 5th Floor, York Research Tower, York University (telephone 416-736-5914 or e-mail ore@yorku.ca).

I am not waiving any of my legal rights by signing this form. My signature below indicates my consent.

Signature _____ **Date** _____
Participant

Signature _____ **Date** _____
Principal Investigator

Appendix F
Demographic Survey[47]

Purpose of the Demographic Survey: The purpose of this demographic survey is to gain a better understanding of who you are as a Canadian dance major. Background information on your pre- and existing university dance-learning environments will offer insight into the Canadian dance majors' overall transition experience into university dance programs. Thank-you in advance for your time.

---

1. Gender: **Male** ☐ **Female:** ☐

2. Date of Birth: _____ **Place of Birth:** _____
Month / Day / Year **City / Country**

3. Current Home Town: _____
City / Country

4. Are you an international student? **Yes** ☐ **No** ☐

5. Are you registered as a fulltime or part-time student? (Mark only one)

☐ **Full time** ☐ **Part-Time**

6. Please print your major(s) or your expected major(s).

a. **Primary Major (print only one.):**

b. **If applicable, second major or minor concentration, etc.):**

7. When did you graduate from high school?

☐ **2011** ☐ **2009-2011** ☐ **before 2009**

8. Did you begin university at your current institution or elsewhere?

☐ **Started here** ☐ **Started elsewhere**

9. Which of the following best describes where you are living now while attending university?

☐ **On-campus housing**

☐ **House or apartment within walking distance of the institution**

☐ **House or apartment within driving distance of the institution**

☐ **Parent's/Guardian's home**

☐ **Other _____**

---

[47] Questions 6, 8, 9 10, 11 and 20 were adapted from the 2008 National Survey of Student Engagement.

11. What is the highest level of education that your parent(s)/guardian(s) completed? (Mark one box per column.)

Father	Mother	
☐	☐	**Did not finish high school**
☐	☐	**Graduated from high school**
☐	☐	**Attended university but did not complete degree**
☐	☐	**Completed a bachelor's degree (B.A., B.S., etc.)**
☐	☐	**Completed a master's degree (M.A., M.S., etc.)**
☐	☐	**Completed a doctoral degree (Ph.D., J.D., M.D., etc.)**

12. Did you parent(s)/ guardian(s) study dance at university?

Father ☐ **Yes** ☐ **No**

If yes, in what dance form (s) _____

If yes, are they current working in the dance community? Yes ☐ **No** ☐

Mother ☐ **Yes** ☐ **No**

If yes, in what dance form (s) _____

If yes, are they current working in the dance community? Yes ☐ **No** ☐

If yes, please specify _____

13. What are your current career aspirations? (Please mark all that apply)

☐ **Performer/Interpreter**	☐ **Dance Writer**	☐ **Private Studio Teacher**
☐ **Choreographer**	☐ **Dance Researcher**	☐ **Conservatory teacher**
☐ **Artistic Director**	☐ **Dance Administrator**	☐ **University Dance Professor**
☐ **Dance Scientist**	☐ **Dance Therapist**	☐ **High School Dance Teacher**
☐ **Other _____**	☐ **Other _____**	☐ **Other _____**

14. Thinking about your pre-university dance training, which of the following dance-learning environments do you feel best prepared you for your current dance program. (Mark only those which apply to you.)

☐ **Your high school dance curriculum**

☐ **Your performing arts high school curriculum**

☐ **Your local after-school dance studio**

☐ **Your dance conservatory connected to a professional dance company**

☐ **A previous postsecondary educational experience, i.e. college, another university program other than this one, vocational or pre-professional technical school**

☐ **Other _____**

☐ **Too soon to tell**

15. Cumulatively, how many years of uninterrupted dance training have you had prior to attending this university dance program?

☐ **None** ☐ **1-4** ☐ **5-10** ☐ **11-20** ☐ **More than 20**

16. On average how many hours per week did you actively take part in dance instruction/education that you feel helped prepared your current university dance experience?

☐ **None** ☐ **1-4** ☐ **5-10** ☐ **11-20** ☐ **More than 20**

17. Have you ever attended a performing arts high school?

☐ **No** ☐ **Yes** **If yes, how many years? _____**

If yes, what was your major?_____

If yes, how many hours per week did you dance? _____

If yes, what styles of dance did you train in? Please specify below.

_____
_____
_____

18. Have you ever attended a private dance studio?

☐ **No** ☐ **Yes,**

If yes, how many years: _____

If yes, how many hours per week did you dance? _____

If yes, did you participate in dance competitions? No Yes ☐ . ☐ .

If yes, did you participate in dance exams? No Yes ☐ . ☐ .

If yes, what styles of dance did you train in? Please specify below.

_____
_____
_____

19. Have you ever attended a private training conservatory connected to a professional dance company?

☐ **No** ☐ **Yes** **If yes, how many years: _____**

If yes, how many hours per week did you dance? _____

If yes, did you live in residence? ☐ **No** ☐ **Yes**

If yes, what styles of dance did you train in? Please specify below.

_____
_____
_____

20. How would you classify your racial or ethnic identification? (Mark only one.)

☐ **First Nations/Indian Band, Metis, Inuit**

☐ **South Asian (East Indian, Pakistani, Sri Lankan etc.)**

☐ **White**

☐ **Chinese**

☐ **Filipino**

☐ **Black**

☐ **Latin American**

☐ **Arab**

☐ **South East Asian (e.g., Vietnamese, Cambodian, Malaysian, Laotian, etc.)**

☐ **Korean**

☐ **Japanese**

☐ **Multiracial**

☐ **I prefer not to respond**

_____

21. Do you agree to be observed in 2-4 consecutive days of your ballet class? Yes ☐ **No** ☐

22. Do you agree to participate in three, 60-90 minute interviews to be scheduled at your convenience outside of class time? Yes* ☐ **No** ☐

(*If you wish to be interviewed you must also agree to being observed in your ballet class)

If you have answered yes to question 21 and 22, please provide your preferred method of contact so I may schedule an interview time at your convenience.

Name:_____

Email:_____

Daytime Phone:_____

Thank-you for your time.

Appendix G:
Informed Consent Form for
Class observation of Ballet Technique Class

Study Name: Embodying the Canadian University Dance Transition Experience: A Collective Case Study

Researchers: *Jennifer M. Bolt*
PhD Candidate, Department of Education, York University

Purpose of the Research: This research is interested in students' experience transitioning from their pre-university learning environment into their current university dance program. My central research questions are: How do dance majors describe and make sense of their pre-university dance experience? How does their pre-university dance experience compare to their current in-studio experiences at the university? How do the similarities and differences between their pre- and current university learning contexts relate to issues of transition? Based on the data generated from this inquiry, and its analysis in relation to transition, I explore what teaching and learning strategies university educators can integrate into the dance studio classroom that may alleviate some of the transition issues that students may be experiencing. The final research will be represented as a written report and presented to the Faculty of Education as my final doctoral dissertation.

What You Will Be Asked to Do in the Research: By signing and submitting this informed consent letter, you are agreeing have me observe your ballet technique class over the course three consecutive days.

There are two main purposes for observing your technique class. First, it allows me to observe first-year dance majors experiencing a university dance class. I am therefore <u>not</u> assessing your technical skill as a dancer, nor the teaching skills of your course director, but rather observing the general university dance culture and your experience adjusting to this new dance culture as a new first-year dance major. Second, observing your ballet class provides me with a frame of reference for those who agree to be interviewed.

Since observing your ballet class is scheduled during class time, it does not require you to commit to any additional time.

Risks and Discomforts: We do not foresee any risks or discomfort from your participation in the research.

Benefits of the Research and Benefits to You: Based on the data you provide, recommendations will be make in the final dissertation on ways dance educators may help to alleviate transition stress anxiety for current and incoming dance majors.

Voluntary Participation: Your participation in the study is completely voluntary and you may choose to stop participating at any time. Your decision not to be video recorded while teaching your ballet class will not influence the nature of the ongoing relationship with your affiliated university, the nature of your relationship with Jennifer Bolt, the researcher, nor your relationship with York University either now, or in the future.

Withdrawal from the Study: You may cease participation at any time. Your decision to stop participating, or to refuse to answer particular questions, will not affect your relationship with the researchers, York University, or any other group associated with this project. In the event you withdraw from the study, all associated data collected will be immediately destroyed wherever possible.

Confidentiality: All information you supply during the research will be held in confidence and unless you specifically indicate your consent, your name will not appear in any report or publication of the research. Data in the form of notes will be safely stored in a locked facility and only I as the sole researcher in this study have access to this information. The raw data will be destroyed one year after the final dissertation has been written. Confidentiality will be provided to the fullest extent possible by law.

Questions About the Research? If you have questions about the research in general or about your role in the study, please feel free to contact me or my Graduate Program - Education, 4700 Keele St. Winters College Rm. 282 B, 416-736-2100 ext. 22051. This research has been reviewed and approved by the Human Participants Review Sub-Committee, York University's Ethics Review Board and conforms to the standards of the Canadian Tri-Council Research Ethics guidelines. If you have any questions about this process, or about your rights as a participant in the study, please contact the Sr. Manager & Policy Advisor for the Office of Research Ethics, 5th Floor, York Research Tower, York University (telephone 416-736-5914 or e-mail ore@yorku.ca).

Legal Rights and Signatures:

With completion and submission of informed consent form, I_____, consent to participate in *Embodying the Canadian University Dance Transition Experience: A Collective Case Study* conducted by *Jennifer M. Bolt.* I have understood the nature of this project and wish to participate. I am not waiving any of my legal rights by signing this form. My signature below indicates my consent.

Signature_____ **Date**_____
Participant

Signature_____ **Date**_____
Principal Investigator

Appendix H
Informed Consent For
Class observation of Ballet Technique Class
(for Dance Instructors/Course Directors only)

Study Name: Embodying the Canadian University Dance Transition Experience: A Collective Case Study

Researchers: *Jennifer M. Bolt*
PhD Candidate, Department of Education, York University

Purpose of the Research: This research is interested in students' experience transitioning from their pre-university learning environment into their current university dance program. My central research questions are: How do dance majors describe and make sense of their pre-university dance experience? How does their pre-university dance experience compare to their current in-studio experiences at the university? How do the similarities and differences between their pre- and current university learning contexts relate to issues of transition? Based on the data generated from this inquiry, and its analysis in relation to transition, I explore what teaching and learning strategies university educators can integrate into the dance studio classroom that may alleviate some of the transition issues that students may be experiencing. The final research will be represented as a written report and presented to the Faculty of Education as my final doctoral dissertation.

What You Will Be Asked to Do in the Research: Should you wish to participate you are agreeing to be to have me observe your first-year ballet class over the course of three days. It is important to note that the primary purpose of this class observation is for me to observe first-year dance majors experiencing a university dance class. I am *not* assessing your skills as a dance educator nor am I assessing students' technical skills as dancers at this university. Rather, I am observing the general university dance culture and the first-year dance majors' experience within it. In addition, observing three, first-year ballet classes provides me with a frame of reference for those who agree to be interviewed.

Risks and Discomforts: We do not foresee any risks or discomfort from your participation in the research.

Benefits of the Research and Benefits to You: Based on the data you provide, recommendations will be make in the final dissertation on ways dance educators may help to alleviate transition stress anxiety for current and incoming dance majors.

Voluntary Participation: Your participation in the study is completely voluntary and you may choose to stop participating at any time. Your decision not to have me observe the class will not influence the nature of the ongoing relationship with your affiliated university, the nature of your relationship with Jennifer Bolt, the researcher, nor your relationship with York University either now, or in the future.

Withdrawal from the Study: You may cease participation at any time. Your decision to stop participating, or to refuse to answer particular questions, will not affect your relationship with the researchers, York University, or any other group associated with this project. In the event you withdraw from the study, all associated data collected will be immediately destroyed wherever possible.

Confidentiality: All information you supply during the research will be held in confidence and unless you specifically indicate your consent, your name will not appear in any report or publication of the research. Notes taken during the observation will be safely stored in a locked facility and only I, the sole researcher in this study, will have access to this information. The raw data will be destroyed one year after the final dissertation has been written. Confidentiality will be provided to the fullest extent possible by law.

Questions About the Research? If you have questions about the research in general or about your role in the study, please feel free to contact me my Graduate Program - Education, 4700 Keele St. Winters College Rm. 282

B, 416-736-2100 ext. 22051. This research has been reviewed and approved by the Human Participants Review Sub-Committee, York University's Ethics Review Board and conforms to the standards of the Canadian Tri-Council Research Ethics guidelines. If you have any questions about this process, or about your rights as a participant in the study, please contact the Sr. Manager & Policy Advisor for the Office of Research Ethics, 5th Floor, York Research Tower, York University (telephone 416-736-5914 or e-mail ore@yorku.ca).

Legal Rights and Signatures:

With completion and submission of this informed consent letter, I_____, consent to participate in *Embodying the Canadian University Dance Transition Experience: A Collective Case Study* conducted by *Jennifer M. Bolt.* I have understood the nature of this project and wish to participate. I am not waiving any of my legal rights by signing this form. My signature below indicates my consent.

Signature_____ **Date**_____
Participant

Signature_____ **Date**_____
Principal Investigator

Appendix I
Informed Consent For
Musicians

Study Name: Embodying the Canadian University Dance Transition Experience: A Collective Case Study

Researcher: *Jennifer M. Bolt*
PhD Candidate, Department of Education, York University

Purpose of the Research: This research is interested in students' experience transitioning from their pre-university learning environment into their current university dance program. My central research questions are: How do dance majors describe and make sense of their pre-university dance experience? How does their pre-university dance experience compare to their current in-studio experiences at the university? How do the similarities and differences between their pre- and current university learning contexts relate to issues of transition? Based on the data generated from this inquiry, and its analysis in relation to transition, I explore what teaching and learning strategies university educators can integrate into the dance studio classroom that may alleviate some of the transition issues that students may be experiencing. The final research will be represented as a written report and presented to the Faculty of Education as my final doctoral dissertation.

What You Will Be Asked to Do in the Research: Should you wish to participate you are agreeing to be to have me observe your first-year ballet class over the course of three days. It is important to note that the primary purpose of this class observation is for me to observe first-year dance majors experiencing a university dance class. I am *not* assessing your musical accompaniment, the dance educator nor am I assessing students' technical skills as dancers at this university. Rather, I am observing the general university dance culture and the first-year dance majors' experience within it. In addition, observing three, first-year ballet classes provides me with a frame of reference for those who agree to be interviewed.

Risks and Discomforts: We do not foresee any risks or discomfort from your participation in the research.

Benefits of the Research and Benefits to You: Based on the data you provide, recommendations will be make in the final dissertation on ways dance educators may help to alleviate transition stress anxiety for current and incoming dance majors.

Voluntary Participation: Your participation in the study is completely voluntary and you may choose to stop participating at any time. Your decision not to have me observe the class will not influence the nature of the ongoing relationship with your affiliated university, the nature of your relationship with Jennifer Bolt, the researcher, nor your relationship with York University either now, or in the future.

Withdrawal from the Study: You may cease participation in the video recording at any time. Your decision to stop participating, or to refuse to answer particular questions, will not affect your relationship with the researchers, York University, or any other group associated with this project. In the event you withdraw from the study, all associated data collected will be immediately destroyed wherever possible.

Confidentiality: All information you supply during the research will be held in confidence and unless you specifically indicate your consent, your name will not appear in any report or publication of the research. Notes taken during the observation will be safely stored in a locked facility and only I, the sole researcher in this study, will have access to this information. The raw data will be destroyed one year after the final dissertation has been written. Confidentiality will be provided to the fullest extent possible by law.

Questions About the Research? If you have questions about the research in general or about your role in the study, please feel free to contact me or my Graduate Program - Education, 4700 Keele St. Winters College Rm. 282 B, 416-736-2100 ext. 22051. This research has been reviewed and approved by the Human Participants Review Sub-Committee, York University's Ethics Review Board and conforms to the standards of the Canadian

Tri-Council Research Ethics guidelines. If you have any questions about this process, or about your rights as a participant in the study, please contact the Sr. Manager & Policy Advisor for the Office of Research Ethics, 5th Floor, York Research Tower, York University (telephone 416-736-5914 or e-mail ore@yorku.ca).

Legal Rights and Signatures:

With completion and submission of this informed consent letter, I_____, consent to participate in *Embodying the Canadian University Dance Transition Experience: A Collective Case Study* conducted by *Jennifer M. Bolt.* I have understood the nature of this project and wish to participate. I am not waiving any of my legal rights by signing this form. My signature below indicates my consent.

Signature_____ **Date**_____
Participant

Signature_____ **Date**_____
Principal Investigator

Appendix J
Informed Consent Form for In-depth Interviewing

Study Name: Embodying the Canadian University Dance Transition Experience: A Collective Case Study

Researcher: *Jennifer M. Bolt*
PhD Candidate, Department of Education, York University

Purpose of the Research: This research is interested in your experience transitioning from your pre-university learning environment into your current university dance program. My central research questions are: How do dance majors describe and make sense of their pre-university dance experience? How does their pre-university dance experience compare to their current in-studio experiences at the university? How do the similarities and differences between their pre- and current university learning contexts relate to issues of transition? Based on the data generated from this, and its analysis in relation to transition, I explore what teaching and learning strategies university educators can integrate into the dance studio classroom that may alleviate some of the transition issues that students may be experiencing. The final research will be represented as a written report and presented to the Faculty of Education as my final doctoral dissertation.

What You Will Be Asked to Do in the Research: By signing and submitting this informed consent letter, you are agreeing have me observe your ballet technique class over the course three consecutive days, and to participate in three, 60-90 minute interviews to be scheduled, outside of class time at your convenience.

The primary purpose of the in-depth interview process is for you to share a more in-depth explanation of your experience transitioning into university. Please see the attached interview protocol for a more detailed description of the in-depth interviewing process.

Risks and Discomforts: We do not foresee any risks or discomfort from your participation in the research.

Benefits of the Research and Benefits to You: The benefits of participating in this research project include the opportunity to reflect, think critically and share your experience of what it is like to transition into a Canadian University dance program. Based on the data you provide, recommendations will be made in the final dissertation on ways dance educators may help to alleviate transition stress anxiety for current and incoming dance majors.

Voluntary Participation: Your participation in the study is completely voluntary and you may choose to stop participating at any time. Your decision not to volunteer will not influence the nature of the ongoing relationship you may have your current program of study at your affiliated university, nor the nature of your relationship with Jennifer Bolt, the researcher, nor your relationship with York University either now, or in the future.

Withdrawal from the Study: You can stop participating in the study at any time, for any reason, if you so decide. Should you decide to stop participating, or to refuse to answer particular questions, this decision will not affect your relationship with the researchers, York University, or any other group associated with this project. In the event you withdraw from the study, all associated data collected will be immediately destroyed wherever possible.

Confidentiality: All information you supply during the research will be held in confidence and unless you specifically indicate your consent, your name will not appear in any report or publication of the research. All interview data will be digitally recorded, transcribed and thematically coded. Notes taken during the observation and all interview data will be safely stored in a locked facility and only I , the sole researcher in this study, will have access to this information. The raw data will be destroyed one year after the final dissertation has been written. Confidentiality will be provided to the fullest extent possible by law.

Questions About the Research? If you have questions about the research in general or about your role in the study, please feel free to contact me or my Graduate Program - Education, 4700 Keele St. Winters College Rm. 282 B, 416-736-2100 ext. 22051. This research has been reviewed and approved by the Human Participants

Review Sub-Committee, York University's Ethics Review Board and conforms to the standards of the Canadian Tri-Council Research Ethics guidelines. If you have any questions about this process, or about your rights as a participant in the study, please contact the Sr. Manager & Policy Advisor for the Office of Research Ethics, 5th Floor, York Research Tower, York University (telephone 416-736-5914 or e-mail ore@yorku.ca).

Legal Rights and Signatures:

With completion and submission of this *Observing Ballet Technique Class and In-depth Interview* Informed Consent letter, I_____, consent to participate in *Embodying the Canadian University Dance Transition Experience: A Collective Case Study* conducted by *Jennifer M. Bolt.* I have understood the nature of this project and wish to participate. I am not waiving any of my legal rights by signing this form. My signature below indicates my consent.

Signature_____ **Date**_____
Participant

Signature_____ **Date**_____
Principal Investigator

Appendix K
Interview Protocol for In-depth Interviewing

This **interview protocol** is designed to give you, the participant, an opportunity to become familiar with the details of the interview process in relation to the project's overall focus on the transition experience of Fine Arts dance majors.

The first interview, to be scheduled in the early Fall, will invite you to share your thoughts and perceptions regarding your pre-university learning experience. This includes sharing general background information including why, when and how you became involved in dance; and where and what kind learning environment(s) you have studied, i.e. at an urban versus rural—private dance studio, performing arts high school or private training conservatory? This interview will also give you the opportunity to share how the separation from your pre-university dance context and the relevant individuals has affected you, and how you feel you have or have not adjusted to your new life dancing at the university.

The second interview, to be scheduled in the Winter term, will focus primarily on your current university dance experience. I will ask you to describe the similarities and differences between your pre- and current university learning environment(s). This includes comparisons between the studio facilities, the use of musical accompaniment, the overall class size, who populates the class, the number of hours dancing per week and the number of teachers involved in your training. Also relevant is your perspective on what you feel was the primary goal(s) of your pre-university dance training, in comparison to what you feel is the primary goal(s) of your university dance program. In what ways has your previous dance training prepared or not prepared you for your current university dance program? In this interview, I will also ask you to reflect on a moment in your ballet class (i.e. learning a particular dance sequence) and to offer what new or different learning strategies you may have tried that helped you.

The third interview will focus on the actual process of learning dance in your pre-university learning context compared to your current university learning environment. In other words, how does learning dance outside the university compare to learning dance inside the university? What role have fellow classmates, teachers, and any relevant others played in your learning in each context? How do the interactions between classmates, teachers and relevant others differ? Also relevant to this discussion is why you decided to pursue a degree in dance, what your expectations of your university dance program were prior to attending, and whether or not these expectations have been fulfilled. What do you feel is the most challenging aspect of transitioning from your pre-into your current learning environment? What do you feel would help alleviate said challenges? While both interviews will focus predominately on your pre-and current in-studio dance experience, you may integrate at any time, any external factors such as part-time jobs, academic workload, your current or past living arrangements, the role family and friends, and whether or not you commute, that you feel have been relevant to your overall transition into the university.

Appendix L
Interview One: General Background
(Separation Stage)

Duration: 90 minutes

Name:_____ **Preferred Method of Contact**:_____

Interview Date:_____ **Interview Location**: _____

Interviewee's chosen pseudonym:_____

Cross referencing demographic survey number:____

Interviewee's Age:_____

Home Town: _____ urban ☐ rural ☐

Cultural Background:_____

Pre-PSE experience:_____

Pre-University learning context:

☐ Recreational dance studio ☐ Performing Arts High school

☐ Academic High school (no dance) ☐ Private Training conservatory with company

☐ Provincial Dance Curriculum (Province)_____

Pre-university Exposure to:

☐ ☐ ☐

educational model *professional model* *midway model*

Pre-university Dance Experience/ Oral history:

1. How and where did you begin dancing?
2. Describe your pre-university dance experience? Where did you train? (recreational dance studio, performing arts high school, professional training conservatory)
3. How many hours per week did you dance?
4. Describe a day/week of your pre-university dance experience.
5. When and where did you attend high school? Was dancing a regular part of your high school experience or a separate extra-curricular activity?
6. In what way did your family support your dancing? (Moral support, driving, financial support?)

Pre-university learning context / Themes associated with Culture:

7. What kind of dance forms/style(s) did your dance school offer? What dance form(s)/style(s) did you predominately train in?
8. Was your family's culture/or cultural dance (if applicable) was represented at your dance school? Did you have the opportunity to share/train/ experience your family's culture or cultural dance form at your dance school? If so in what way and how often? If not, why do you think your family's culture was not represented at your dance school?
9. Did you have the opportunity to experience dance cultures other than the one you were training in at your dance school and /or high school? Describe this experience.

10. What did your pre-university dance-learning context(s) look like? Studio space, flooring, mirrors, barres, size of space, number of classmates, number of teachers at your school, live music, costume, shoes and studio wear requirements/uniform?

Pre-university learning context (learning experience, goals and values of learning context and interactions between teachers and classmates)

11. What was it like learning to dance at your dance school(s)?
12. Did you participate in dance exams? If so, please describe this experience?
13. Did you participate in dance competitions? If so, please describe this experience?
14. How would you describe the learning environment /atmosphere at your pre-university learning context(s); fun, casual, strict, competitive, conforming, nurturing, supportive, regimented, disciplined, oppressive, inspiring, silencing, exploratory, creative, social, collaborative, individualistic?
15. How would you describe your relationship with your dance teacher(s)? How long have you worked with your dance teacher(s)?
16. Would you teach dance in the same way you were taught in either your pre-university learning context?

Themes of Power

17. How do you feel power was represented in your pre-university dance class(es) (i.e. recreational studio, performing arts high school, training conservatory?
18. How would you define power in the dance-learning space?
19. Did you have the opportunity to share, demonstrate, gain credit for your dancing?
20. What was it like learning from your pre-university dance teacher? Was this experience the same or different from your high school academic classes?

Gender:

21. Do you feel both genders were equally represented in your pre-university learning context? If yes, why and if not, why not?
22. What was it like being a boy dancing in your pre-university learning context(s)? What was it like being a girl dancing in your pre-university learning context(s)
23. If your pre-university dance experience was separate from your academic schooling, how did high school classmates respond to your dancing?
24. Why do you think some of your high school classmates (male and female) were not involved dance?

Identity

25. How do you identify yourself? Ballet dancer, performance artist, jazz dancer, etc.
26. How do you think others identify/classify you?

Access, Preparation

27. When did dancing cease to be an extra-curricular activity and became a "serious" pursuit? When and why did you decide to pursue a university dance degree?
28. When you made the decision to attend a university dance program, did this change your dancing training schedule, content or any other related issues associated with getting prepared for your university dance audition?
29. How do you feel your pre-university dance experience did or did not prepare you for your current university dance program?
30. "Are you intending to use your university dance degree to pursue a career in dance or in a dance-related field? If so, please describe your intentions. If no, speculate what place dance will have in your life after you graduate from university?" (Bracey, 2004, p. 24).
31. What are you most looking forward to at university? What are you least looking forward to at university?
32. What do you expect this university dance program to offer and what do you expect to get out of this experience/this degree?

Separation

33. What was it like leaving your dance school? What do you miss, what do you not miss?

Appendix M
Interview Two: Current University Experience
(Transition Stage)

Pseudonym:_____

Interview Date:_____**Interview Location**:_____

Interview Time:_____Duration: _____

Current University learning context:(cross referenced from demographic survey number____)

University:_____ **Title of Dance Program**:_____

Major:_____**Minor**:_____

☐ Recent High school grad (within 12 months)

☐ High School Grad (more than 12 months ago)

☐ Mature Student Transferred from another PSE program _____

☐ Previous PSE experience ☐ Other degrees:_____

Current Exposure to:

Midway Model I ☐ *Midway Model II* ☐ *Midway Model III* ☐

Current living arrangements:

☐ Dormitory or other campus housing Parent's/Guardian's home

☐ Residence (house, apartment, etc.) within walking distance of the institution

☐ Residence (house, apartment etc.) within driving distance of the institution

☐ Other _____

Part time job – pre U _____ Current PT job:_____

Other responsibilities pre U;_____ Current U:_____

Mother's highest degree_____ Father's highest degree_____

Mother danced Yes ☐ No ☐

Father danced: Yes ☐ No ☐

Career aspirations_____

Educational Aspirations_____

University choice and audition experience – ACCESS and PREPARATION

1. What other programs did you choose, look into and why did you choose this one?
2. How did you hear about this program? What if any did your HS guidance counselor, studio dance teacher or high school teacher play in helping you in your decision to attend university, making you aware of programs that interested you?
3. Can you reference the experiences from your pre-U life that you feel helped prepare you – musical training, sports, dance training/education.
4. In what ways did your HS prepare you and what ways did your studio prepare you.
5. Describe the **audition process**? What was your audition like? Did you feel prepared for the audition and how do you feel either your HS or your dance school helped to prepare you.
6. What was your perception of the audition process? What do you think they were looking for? Why do you think you got chosen?
7. Can you **rate in order of importance** what helped you make a final decision – the program – **content/course offering, teachers, the facility**?
8. When you auditioned what were you looking at to help you make your final decision to attend?
9. What information did you feel you did not have access to that you wish you had when making your decision to attend this university?
10. What do or did you not have access to because of financial constraints, family support or appropriate background/preparation/grades?
11. What financial support, family support, scholarships did you have access to/or did you receive?

Current university dance experience

General

1. How would you describe your current university dance experience so far? Are you very happy, pretty happy or not too happy? **SWB**
2. What are your general sources of stress? Frustration, conflict, change, pressure, daily hassles, financial, family?
3. Can you describe what you would have considered a very stressful time. How did you get through it?
4. How do you best manage your time? When do you find yourself procrastinating?
5. Would you call yourself a perfectionist?
6. Have you had to take time off from sickness or injury or from depression or overload? Were you able to seek the support you needed and where and when did you do that?

General Classroom Environment

1. What courses are you taking? List them –
2. What does the term academic mean to you?
3. "Have you taken any dance theory classes? Have these classes had an effect on your dancing in technique class? If so, how do the dance theory courses you have taken apply to your technique class?" (Bracey, 2004, p.24).
4. Which aspects of technique class are the most academic for you?" (Bracey, 2004, p. 24).
5. What opportunities in the dance studio have you had to learn collaboratively? Did this help or hinder your learning at the time?
6. Do you feel collaboration is something present should you choose dance as your profession?
7. How would you describe the learning environment /atmosphere at your current university learning context(s); fun, casual, strict, competitive, conforming, nurturing, supportive, regimented, disciplined, oppressive, inspiring, silencing, exploratory, creative, social, collaborative, individualistic?

Cognitive Learning Styles

Understand…

1. Do you prefer to actively experience information – working on examples (concrete experiencer) – learning about optics of light, best if you experience the properties of light rather than listening to professor talk about light. i.e. examples, exercises, simulations/acting out, information related personally to me, guessing for problem solving

2. Do you prefer to understand by hearing theories and creating theories (abstract conceptualizer) i.e. learning about memory – best of hear instructor tell theories rather than playing memory games i.e. reason and logic, information that is impersonal, theoretical readings, case studies

Learn

1. Do you learn best by actively doing or experimenting (abstract experimenter) – learn best about properties of chemicals by experimenting with actual chemicals i.e. having class discussions, working on projects, running experiments
2. Do you learn best by watching others and reflecting on experience (reflective observer) i.e. listening to lectures, observing others, thinking about course materials, reading the textbook, keeping a journal of my learning.

Personality

1. Would you classify yourself as an
   introvert (work alone, think independently, very careful in work, quiet, shy) OR
   extrovert (work in groups, work quickly, avoids routine or repetitive work, very social)

   sensors, (recalls detail well, has detailed projects, does work in a logical manner - logical in approach) OR
   intuitors (has many creative ideas, does not like working on details, can work out complicated problems)

   thinker (thinks in a critical/logical way, very objective about issues, has strong opinions that do not easily change, analytical) OR
   feelers (is considerate of others opinions, relates issues to self, will compromise in group work - emotional)

   perceiver (looks closely at more than one side of an issue, examines data before making decisions, easy to work with, not judgemental -gathers much information) OR
   judgers (quick to decisions, likes to plan out projects, stays on task)

Perception based learning style

1. **Visual learner style**– prefer to have visual imagery when reading, studying, listening to lectures or dancing i.e. slides, recall if write information out, see their notes and book in their mind when taking a test, helped by drawing out diagrams of difficult problems, helped by mapping out concepts to see how they are related)
2. **Auditory learning style** – prefer to listen – need to hear the lecture, talk out loud when studying, like to rehearse to be remembered items, sometimes misread words that sound similar i.e. chair and care, are helped by teaching concepts to others
3. **Tactile learning style** – prefer to touch or have touch –learn by doing practical examples, are helped by hands on experience, use trial and error approach to problem solving, helped by re-writing notes, helped in reading by using a highlighter to highlight important points.

Memory

Sensory Memory – vision, hearing touch smell, taste systems record – STM
Learning what is and what is not important – What do you find is most distracting in a dance technique class?
How do you remember steps – separate steps, or chunked sequences, the rhythm,
Long term Memory What do you do to recall your class, choreography
What do you tend to forget the most? Steps from class to class, assignments deadlines?
Decay theory – i.e. impact of ballet class every other day versus technique classes everyday
Interference theory – i.e. similar steps in similar classes, complex information crowding past information
Failure of organization – categorization?

Motivation –the "why" behaviour

1. Why do you dance? Arousal theory (feels good), incentive theory (anticipated reward – achieve a particular outcome)

2. Maslow's hierarchy of needs – **physiological needs** (food, sleep, shelter) – safety (physical and psychological well-being)- **love and belonging** (closeness with others – students, teachers), **esteem needs** (feel respect from others and from ourselves), **self actualization** – (ability to appreciate the moment,

Motivational values

1. Mastery goals (I -motivation)
a) I like dance classes that I learn a lot from even if I make a lot of mistakes.
b) I like the dance classes that really make me think?
c) An important reason for me to take class is because I want to get better.
d) I take class because I am interested in it and I enjoy it?
e) Curiosity is a driving force behind much of what I do?
f) I get so absorbed in the class I forget about everything else.
g) What matters the most to me is enjoying what I do.
h) I practice and condition outside of class so I won't get injured.
i) If I mess up an exercise I will go back and try it again until I get it right.
j) I rarely look at my grades

2. Performance goals (E – motivation)
a) I feel I have had a really great class the teacher noticed how well I did
b) I feel I have had a great class when I have received a lot of criticism
c) My best classes are usually when the music is inspiring.
d) I find it really hard having a different musician everyday.
e) It is important for me that my classmates think I am a good dancer
f) I want to be the best dancer in the class
g) I want high grades to get into post-graduate work
h) I want to get high grades to obtain or maintain a scholarship
i) I want high grades for my parents to be proud of me
j) There is little point in having a good class if no one noticed
k) Learn new steps helps me improve my technique
l) It bothers me when my classmates or teacher sees that I had a bad class

3. Performance Avoidance Goals (E-Motivation)
a) It is really important for me not to look stupid in front of the class
b) I work hard in class so others won't think I can't handle the class
c) I practice outside of class so that I won't mess up in class
d) I practice the exercises at the side of the room so I don't mess up
e) I feel really embarrassed if I mess up an exercise
f) I don't speak up in class because I am afraid I am already suppose to know how to do the step or exercise
g) I work hard because if I didn't my parents would be really disappointed in me
h) I work hard so people won't think I am lazy
i) I work hard here so I can make sure I will get a job
j) I study really hard so I won't loose my place here or so I won't lose my scholarship
k) I keep my grades up so I won't be left behind when all my friends graduate.

Identity/Self Concept

1. Which words best apply to you? See sheet? Real self
2. How would you describe your ideal self?
3. Have you experienced the tyranny of should – felt the pressure from either family or society about what others feel you should or should do?

4. What is it like being a dancer on campus?
5. What do you value? – a comfortable life, an exciting life, a sense of accomplishment, a world at peace, a world of beauty, equality, family security, happiness, inner harmony, mature love, national security, pleasure, salvation, social recognition, true friendship, wisdom? Any others not listed that are important to you?

Reflection on a learning moment in your dance studio class – class of choice.
Insight

6. How is the teaching different at University?
7. How is learning different at university?
8. How would this experience been the same or different at your pre-university dance-learning context?
9. How is preparing for competition the same or different learning experience?
10. How is preparing for a dance exam - the same or different learning experience?
11. Can you describe one of the most challenging in-studio learning moment? What were you doing, thinking, feeling and experiencing?
12. What did you do to get through this challenge? Creative problem solving?
13. What insights evolved from this experience?

14. What role does technology play in your learning at University – in general?
15. What role does technology play in your dance studio learning?

Culture and Ethnicity

1. Have you participated or plan to participate in any course (transition course, Cultural Issues in Fine Arts), mentorship program (FASAM) that you feel really helped you to adapt to university life and/or this culture?
2. How would you describe the culture of this university?
3. What ethnicities are represented in your university and are these cultures/ethnicities represented in your dance classroom?
4. How is the same or different from your pre-university learning environment?
5. Why do you think this is?
6. So, what ethnicities are not represented in the university dance space?
7. Is there opportunities thus far to share, demonstrate, experience your familial culture, heritage, in the university dance studio? If yes, describe. If not, why not?
8. Have your dance teachers inquired after your dance background, personal history of dance? If so how did that make you feel? If not, how did that make you feel?
9. Have you had the opportunity to share your story/ your culture/ with anyone else?
10. Do you feel your ethnicity has been recognized? Is this helpful, not helpful?

Power

1. How would you define power in the university classroom space?
2. If you hear the words power and university – what is the first thing you think of?
3. If you hear the words power and university dance department?
4. If you hear the words power and University dance classroom?
5. How would you define student centered learning? Do you feel you have experienced this in your pre and now current U environment.
6. What is it like learning from your university dance teacher?
7. How is the interaction with your university studio teacher the same or different from your pre-university dance teacher?

SEPARATION and INCORPORATION

Social

1. Who do you socialize with the most?
2. What extra-curricular clubs, sports, related activities to dance or social justice have you been involved in, plan to be involved in or would like to be involved in?
3. What do you miss most about home?
4. Do you think you will finish this program or change something – i.e. different direction within the program, different stream, different university, withdraw ?
7. What has been the most enjoyable experience so far, and the least enjoyable experience so far?
8. What do you find the most challenging about going to university?
3. How is your current university learning experience the same or different from your previous dance-learning experience?
4. Have your goals, career aspirations, perspective of dance change and if so how? Why do you think they have or have not?
5. So far, is it what you hoped it would be? If so describe, if not describe.

Appendix N
Interview Three: Topical In-depth Interview on The Transition Experience
(Incorporation Stage)

Name/Pseudonym:_____ **Interview Date**:_____

University:_____ **Major: _____**

Interview options: Final 30 minute In-depth Interview on the topic of University Dance Transition

☐ In-person Location:_____

☐ email Email:_____ (Those completing questions via email, please feel free to write your answers in point form. Feel free to write as much or as little as you like)

☐ skype Skype Address:_____

☐ telephone Number:_____

Interview Date:_____ **Time**: _____

1. What does transition mean to you?

2. Why did you want to become involved in this study?

3. Did being involved in this study affect your transition in any way?

4. What did you learn this year? What do you wish you learned? What are you looking forward to learning in years to come?

5. How were your university dance technique classes different from other university courses you took this year?

6. How would you best describe the dance-learning environment at your university?

7. What was your favourite experience from this past year? What was your least favourite experience from this past year?

8. What role has your age, gender, and/or ethnicity played in your university experience?

9. What university resources/services were you aware exist on campus: (Circle those which you knew about. Feel free to add additional services not listed below)

writing centre/ academic learning skills centre, counselling support centre, crisis hotline, mentorship programs, academic advising, career counselling, athletic centre, special interest groups, peer counselling, disability services,....

10. What resources/services above have you actually used? Which resources/services were most helpful and which were not?

11. What aspects of the transition process were most challenging for you? Why do you think that is?

12. From whom have you sought support or guidance throughout your transition to university? In what ways did they help?

13. With whom do you socialize with the most?

14. What extra-curricular clubs, sports, dance sponsored activities or social justice causes have you been involved in, plan to be involved in or would like to be involved in? If not, why not?

15. In what ways have your expectations of the dance program been met? In what ways have your expectations of the dance program not been met?

Appendix O - Demographic Findings by In-depth Interviewee

Field Site (FS) & Participant Number	Pseudonym	Gender*	Ethnicity *	Age	Country of Birth*	Student Status/ Degree Option*	Graduated HS	Began at Current U	Current Living*	Father Highest*	Mother Highest Degree*
Field Site 1											
FSI-1	Maryanne	F	W	21	CAN	DS-BFA	Before 2009	No	CH	Ph.D	BA
FSI-2	Christine	F	W	18	CAN	DS-BFA	2011	Yes	H-W	BA	BA
FSI-3	Mary	F	W	22	UKR	IS-BFA	Before 2009	No	CH	BA	BA
FSI-4	Emily	F	W	18	CAN	DS-BFA	2011	Yes	H-D	College	College
FSI-5	Dalhia	F	W	18	CAN	DS-BFA	2009-11	Yes	H-D	INC/BA	BA
FSI-6	Sarah	F	W	18	HKG	DS-BFA	2011	Yes	CH	BA	MA
FSI-7	Alanna	F	W	18	CAN	DS-BA	2011	Yes	CH	BA	BA
FSI-8	Roxy	F	W	18	CAN	DS-BFA	2011	Yes	CH	BA	BA
FSI-9	Georgia	F	W	18	CAN	DS-BA	2009-2011	Yes	CH	BA	BA
FSI-10	Wendy	F	W	23	CAN	DS-BFA	Before 2009	No	CH	HS	HS
FSI-11	Lily	F	W	18	CAN	DS-BFA	2011	Yes	CH	BA	BA
Field Site II											
FSII-12	Stevie	F	W	18	CAN	DS-BFA	2011	Yes	PH	BA	BA
FSII-13	Elyse	F	LA	22	MEX	IS – BFA	Before 2009	Yes	CH	BA	MA
FSII-14	Juliet	F	W	18	CAN	DS-BFA	2009-2011	Yes	CH	BA	BA
FSII-15	Rachel	F	W	19	CAN	DS-BFA	2011	Yes	H-W	MA	BA
FSII-16	Milo	M	W	19	CAN	DS-BFA	2009-2011	Yes	CH	BA	HS
FSII-17	Emma	F	W	19	CAN	DS-BFA	2009-2011	No	H-W	Ph.D	MA
FSII-18	Mitchel	M	W	19	CAN	DS-BFA	2009-2011	Yes	CH	HS	HS
Field Site III											
FSIII-19	Mason	M	W	18	CAN	DS-BFA	2011	Yes	CH	HS	HS
FSIII-20	Lucia	F	W	19	USA	IS-BFA	2009-2011	Yes	CH	BA	BA
FSIII-21	Amelia	F	MR	18	CAN	DS-BFA	2011	Yes	CH	MA	BA
FSIII-22	Kara	F	W	18	CAN	DS-BFA	2011	Yes	PH	HS	INC/UD
FSIII-23	Anton	M	W	22	CAN	DS-BFA	Before 2009	Yes	CH	BA	BA
FSIII-24	Natalia	F	F	19	PHL	IS-BFA	2009-2011	No	CH	BA	MA
FSIII-25	Shadow	F	MR	18	CAN	DS-BFA	2011	Yes	PH	BA	INC/UD
FSIII-26	Anna	F	W	19	CAN	DS-BFA	2011	Yes	CH	HS	INC/UD
FSIII-27	Naomi	F	MR	18	CAN	DS-BFA	2011	Yes	PH	BA	INC/UD

Canada (CAN), Hong Kong (HKG) United States of America (USA), Mexico (MEX), Philippines (PHL), Ukraine (UKR), Parents' Home (PH), Campus Housing (CH), House within Walking Distance (H-W), House within Driving Distance (H-D) Incomplete University Degree (INC/UD),

Appendix P- In-Depth Interview One Findings by Interviewee - Catalyst to dance

Field Site (FS) & Participant Number	Pseudonym	Age began dance	Catalyst to dance	Enrolled by	Pre-U learning context	First dance form exposure	Age of shift	Familial support (emotion, driving, financial) vs. parental friction
Field Site 1								
FSI-1	Maryanne	7	HS Teacher	Mother	PS	Creative dance	14	Familial Support (FS)
FSI-2	Christine	3	Shy	Mother	PS	Ballet	9	FS
FSI-3	Mary	4	Part of Familial Culture	Mother	PS	Ukrainian Folk	14	FS
FSI-4	Emily	5	Loved to move	Mother	PS	Ballet	8	FS
FSI-5	Dahlia	5	Shy	Mother	PS	Ballet	9	FS
FSI-6	Sarah	4	Shy	Mother	PS	Ballet	16	FS
FSI-7	Alanna	8	Loved to move	Mother	PS	Ballet	12	FS
FSI-8	Roxy	2.5	Sibling Danced	Mother	PS	Ballet	8	FS
FSI-9	Georgia	3	Mother Danced	Mother	PS	Ballet	9	FS
FSI-10	Wendy	16	HS Teacher	Mother	PS	Ballet	16	FF
FSI-11	Lily	3	Sibling Danced	Mother	PS	Ballet	12	FS
Field Site II								
FSII-12	Stevie	3	Cousin Danced	Mother	PS	Ballet	8	FS
FSII-13	Elyse	6	Shy	Mother	PS	Ballet	15	FS
FSII-14	Juliet	4	Loved to move	Mother	PS	Ballet	13	FS
FSII-15	Rachel	3	Loved to move	Mother	PS	Ballet	12	FS
FSII-16	Milo	10	Part of Familial Culture	Father	PS	Jazz	13	FS
FSII-17	Emma	3	Sibling Danced	Mother	PS	Ballet	15	Parental Friction (PF)
FSII-18	Mitchel	5	Sibling Danced	Mother	PS	Jazz	13	PF –Father
Field Site III								
FSIII-19	Mason	5	Sibling Danced	Mother	PS	Ballet	5	FS
FSIII-20	Lucia	4	Book on Dance	Mother	PS	Ballet	12	FS
FSIII-21	Amelia	4	Loved to Move	Mother	PS	Hip Hop/ Ballet	14	FS
FSIII-22	Kara	2	Loved to Move	Mother	PS	Ballet	10	FS
FSIII-23	Anton	6	Part of Familial Culture	Mother	PS	Ukrainian Folk	18	FS
FSIII-24	Natalia	5	Loved to Move	Mother	PS	Ballet	11	PF- Father
FSIII-25	Shadow	2	Sibling Danced	Mother	PS	Ballet	11	FS
FSIII-26	Anna	7	Loved to Move	Mother	PS	Ballet	10	FS
FSIII-27	Naomi	3	Loved to Move	Mother	PS	Ballet	11	FS

Appendix Q- In-Depth Interview One Findings by Interviewee - Exposure to Pre-University Contexts

Field Site (FS) & participant number	Pseudonym	Exposure to provincial K-12 Dance curriculum	Private Dance Studio			Performing arts high school	Dance camps/Workshops affiliated with professional Training conservatories
			Recreational	Dance exams	Dance competitions		
Field Site 1							
FSI-1	Maryanne	No	Yes	No	No	Yes	No
FSI-2	Christine	No	Yes	Yes	Yes	No	No
FSI-3	Mary	No	Yes	No	No	No	Yes
FSI-4	Emily	No	Yes	Yes	No	Yes	Yes
FSI-5	Dahlia	No	Yes	Yes	Yes	No	Yes
FSI-6	Sarah	No	Yes	Yes	Yes	No	No
FSI-7	Alanna	Yes	Yes	Yes	No	No	No
FSI-8	Roxy	Yes	Yes	Yes	Yes	Yes	Yes
FSI-9	Georgia	No	Yes	Yes	No	No	No
FSI-10	Wendy	No	Yes	Yes	No	No	No
FSI-11	Lily	No	Yes	Yes	Yes	No	Yes
Field Site II							
FSII-12	Stevie	No	Yes	Yes	Yes	Yes	Yes
FSII-13	Elyse	No	Yes	Yes	No	No	No
FSII-14	Juliet	Yes	Yes	Yes	Yes	No	Yes
FSII-15	Rachel	No	Yes	Yes	Yes	No	Yes
FSII-16	Milo	No	Yes	Yes	Yes	Yes	Yes
FSII-17	Emma	No	Yes	Yes	Yes	No	Yes
FSII-18	Mitchel	No	Yes	Yes	Yes	No	Yes
Field Site III							
FSIII-19	Mason	Yes	Yes	Yes	Yes	No	Yes
FSIII-20	Lucia	No	Yes	Yes	No	No	Yes
FSIII-21	Amelia	No	Yes	Yes	Yes	Yes	Yes
FSIII-22	Kara	No	Yes	Yes	Yes	No	Yes
FSIII-23	Anton	No	Yes	No	No	No	Yes
FSIII-24	Natalia	No	Yes	Yes	No	No	Yes
FSIII-25	Shadow	No	Yes	Yes	Yes	No	Yes
FSIII-26	Anna	No	Yes	Yes	No	No	Yes
FSIII-27	Naomi	No	Yes	Yes	Yes	No	Yes

Appendix R - In-depth Interview Two Findings by Interviewee - Separation

Field Site (FS) & Participant #	Pseudonym	4 Gradations of geographic separation	Current living	Gradations of separation from Studio	Current career aspirations
Field Site 1					
FSI-1	Maryanne	1 -Left familial home	CH	2-Maintains Contact	Armed Forces
FSI-2	Christine	0-Never left home	H-W	0-No separation from PS	Return to home PS to teach
FSI-3	Mary	4-Left home country	CH	4- Full Separation – No Contact	Professional Dancer Belly Dance
FSI-4	Emily	0-Never left home	PH	2-Maintains Contact	Teach dance in secondary school
FSI-5	Dalhia	2-Left home city	H-D	1-Occasional Visit	Teach dance in elementary school
FSI-6	Sarah	3-Left home province	CH	2-Maintains Contact	Open PAH in home province -NF
FSI-7	Alanna	2-Left come city	CH	1- Occasional Visit	Return to home PS to teach
FSI-8	Roxy	1-Left familial home	CH	3-Full Separation -No Contact	Undecided
FSI-9	Georgia	1-Left home city	CH	3-Full Separation -No Contact	Undecided
FSI-10	Wendy	2-Left home city	CH	3-Full Separation -No Contact	Undecided
FSI-11	Lily	1-Left familial home	CH	1- Occasional Visit	Undecided
Field Site II					
FSII-12	Stevie	0-Never left home	PH	2-Maintains Contact	Dance professionally
FSII-13	Elyse	4-Left home country	CH	2-Maintains Contact	Dance professionally
FSII-14	Juliet	3-Left home province	CH	2-Maintains Contact	Dance professionally
FSII-15	Rachel	3- Left home province	H-W	2-Maintains Contact	Dance professionally
FSII-16	Milo	1-Left familial home	CH	2-Maintains Contact	Dance professionally
FSII-17	Emma	3-Left home province	H-W	1-Occasional Visit	Dance professionally
FSII-18	Mitchel	1- Left familial home	CH	1-Occasional Visit	Dance professionally
Field Site III					
FSIII-19	Mason	1-Left familial home	CH	1-Occasional Visit	Dance professionally
FSIII-20	Lucia	4-Left home country	CH	2-Maintains Contact	Dance professionally
FSIII-21	Amelia	3 -Left home province	CH	2-Maintains Contact	Dance professionally/Teach at home PS
FSIII-22	Kara	0-Never left home	PH	0-Never Left PS	Dance professionally
FSIII-23	Anton	3-Left home province	CH	1-Occasional Visits	Dance professionally
FSIII-24	Natalia	4- Left home country	CH	2-Maintains Contact	Dance professionally
FSIII-25	Shadow	0- Never left home	PH	0-Never Left PS	Dance professionally and/or Teach at PS
FSIII-26	Anna	3- Left province	CH	2-Maintains Contact	Dance professionally
FSIII-27	Naomi	0-Never left home	PH	0-Never Left PS	Return to home PS to teach

Parents' Home (PH), Campus Housing (CH), House within Walking Distance (H-W), House within Driving Distance (H-D)

Appendix S - In-depth Interview Findings Related to the Incorporation Stage

Field Site (FS) & participant #	Pseudonym	Current program	Injury	Extra-curricular involvement outside of dance program	Socializes with…	Intent to return next year	Intent to complete
Field Site 1							
FSI-1	Maryanne	BFA	No	No, Working on campus	Pre-U friends	Yes	Yes
FSI-2	Christine	BFA/Con.Ed	No	No	Dancers in program	Yes	Yes
FSI-3	Mary	BFA	No	Dancing Professionally	Russian friends outside of U	Yes	Yes
FSI-4	Emily	BFA/Con. Ed	Hip	No	Dancers in program	Yes	Yes
FSI-5	Dalhia	BFA/Con. Ed	No	No	Friends at an Arts college	Yes	Yes
FSI-6	Sarah	BFA	No	No	Dancers in program	Yes	Yes
FSI-7	Alanna	Hons.BA	No	No	Dancers in program	Yes	No
FSI-8	Roxy	BFA	Concussion	Field Site I Dance Team	Friends on dance team	No	No
FSI-9	Georgia	Hons. BA	No	No	Pre-U High school Friends	Yes	Undecided
FSI-10	Wendy	BFA/Minor	Spine	No	Dancers in program	Yes	No
FSI-11	Lily	BFA	Ankle	NO	Dancers in program	Yes	Yes
Field Site II							
FSII-12	Stevie	BFA	Ankle	No	Dancers in program	Yes	Yes
FSII-13	Elyse	BFA	Ankle	No	New boyfriend	Undecided	Undecided
FSII-14	Juliet	BFA	No	No	Dancers in program	Yes	Yes
FSII-15	Rachel	BFA	No	No	Dancers in program	Yes	Yes
FSII-16	Milo	BFA	No	No	Dancers in program	Yes	Yes
FSII-17	Emma	BFA	No	No	Dancers in program	Yes	Yes
FSII-18	Mitchel	BFA	No	No –Job as Campus Don	Dancers in program	No	No BFA
Field Site III							
FSIII-19	Mason	BFA	No	Social Justice Club	Dancers in program and residence	Yes	Yes
FSIII-20	Lucia	BFA	Back	Dance related	Dancers in program and in other programs	Yes	Yes
FSIII-21	Amelia	BFA	Knee	No	Dancers in program	Yes	Yes
FSIII-22	Kara	BFA	No	No-dances at studio	Dancers at pre-U studio	Yes	Yes
FSIII-23	Anton	BFA	Broken Toe	Dancing Professionally	Dancers in 4th year	Yes	Yes
FSIII-24	Natalia	BFA/PSYCH	No	Charitable work	Dancers in program and current boyfriend	Yes	Yes
FSIII-25	Shadow	BFA	No	No	Dancers in program	Yes	Yes
FSIII-26	Anna	BFA	Knees	No	Pre-U friends and 2 dancers in program	Maybe	Undecided
FSIII-27	Naomi	BFA	Hip	No	Pre-U High school friend	Undecided	Undecided

Appendix T - In-depth Interview Findings Related Students Perception of their Own Cognition

Field Site (FS) & Participant #	Pseudonym	Kolb's Cognitive Learning Style (Typology)		Personality Based Learning Styles (Myers-Biggs Typology)			
Field Site 1		Understanding	Learning	Introvert/ Extrovert	Sensor/ Intuitor	Feeler/ Thinker	Judger /Perceiver
FSI-1	Maryanne	Concrete Experiencer (CE)	Abstract Experimenter (AE)	I	I	T	J
FSI-2	Christine	Abstract Conceptualizer (AC)	Reflective Observer (RO)	I	S	F	P
FSI-3	Mary	CE	Both	I	S	T	P
FSI-4	Emily	AC	AE	E	I	T	P
FSI-5	Dalhia	CE	Dance: AE Academics: RO	I	I	F	P
FSI-6	Sarah	CE	RO	E	S/I	?	P
FSI-7	Alanna	CE	Both	E	I	T	P
FSI-8	Roxy	CE	Both	E	S/I	F	P/J
FSI-9	Georgia						
FSI-10	Wendy	CE	RO	I	S	F	J
FSI-11	Lily	CE	AE	E	I	F	J
Field Site II							
FSII-12	Stevie	CE	RO	E/I	S/I	F	J
FSII-13	Elyse	AC	Dance: RO Academics: AE	I	S	F	P
FSII-14	Juliet	CE	AE	E	S/I	F	J/P
FSII-15	Rachel	CE	AE	I	S	F	P
FSII-16	Milo	CE	Both	E	S	F	P
FSII-17	Emma	CE	RO	I	S	T	P
FSII-18	Mitchel	Both	Both	I	S/I	F	P
Field Site III							
FSIII-19	Mason	Dance: CE Academics: AC	Both	E	S/I	T	J
FSIII-20	Lucia	CE	AE	E/I	I	T	J
FSIII-21	Amelia	CE	AE	E	S	F	P
FSIII-22	Kara	Both	Both	E	S/I	F	P/J
FSIII-23	Anton	CE	RO	I	S	T	P/J
FSIII-24	Natalia	CE	Both	I	S	F	P
FSIII-25	Shadow	CE	AE	E	S/I	T/F	J
FSIII-26	Anna	CE	AE	I	S	F	J
FSIII-27	Naomi	CE	Both	I/E	S	F	P

Appendix U - In-depth Interview Findings Related Students Perception of Memory

Field Site (FS) & Participant #	Pseudonym	Short term Memory			Long Term Memory			Perception of Learning Style		
Field Site 1		Chunking/ Patterns	Each step	Rhythm/Music	Interference	Failure to Organize	Decay	Visual	Auditory	Tactile
FSI-1	Maryanne		1				1		1	
FSI-2	Christine	1					1	1		
FSI-3	Mary	1					1			1
FSI-4	Emily			1			1		1	
FSI-5	Dalhia	1					1	1		
FSI-6	Sarah	Didn't know					1			1
FSI-7	Alanna	1			1					1
FSI-8	Roxy	1			1					1
FSI-9	Georgia									
FSI-10	Wendy			1			1	1		
FSI-11	Lily	1			1					1
Field Site II										
FSII-12	Stevie			1			1	1		
FSII-13	Elyse	1					1			1
FSII-14	Juliet	1					1	1		
FSII-15	Rachel	1				1		1		
FSII-16	Milo	1					1	1		
FSII-17	Emma	1					1	1		
FSII-18	Mitchel	1				1		1		
Field Site III										
FSIII-19	Mason	1				1				1
FSIII-20	Lucia	1					1		1	
FSIII-21	Amelia			1		1				1
FSIII-22	Kara	1					1			1
FSIII-23	Anton	1					1			1
FSIII-24	Natalia	1					1			1
FSIII-25	Shadow	1					1	1		
FSIII-26	Anne	1				1		1		
FSIII-27	Naomi	1					1			1

Appendix V:
List of Recommendations

1: Critically examine issues of gender, sexuality and movement.
2: Build an inclusive dance education.
3: Propose ballet as a journey of self-authorship.
4: Employ feminist and critical dance pedagogies to promote an inclusive classroom.
5: Employ a somatic approach to ballet.
6: Reach out to the pre-university dance education sectors.
7: Form a Canadian National Dance Education organization.
8: Promote the value of K-12 dance curricula as pre-university dance preparation.
9: Consider gender differences within the transition process.
10: Allow dance majors to make meaning of their transition experience.
11: Clearly communicate institutional and program level learning objectives.
12: Keep dance class sizes manageable to reduce redundancy.
13: Encourage student-faculty relationships.
14: Use feminist and critical dance pedagogies to create a sense of community.
15 Develop dance-specific student development programs and support services.
16: Incorporate metacognitive embodied scholarship in dance.
17: Promote the growth mindset in the dance studio.